# PENCIL POINTS

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1940

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Luxurious Haddon Hall on Atlantic City's famed boardwalk where 200,000 lbs. of Anaconda 85 Red-Brass Pipe has conveyed hot salt water for eleven years.

*The pipe you specify...*

# Can it match this record of dependable service?

*"In over thirty years experience with hot salt water, we believe Anaconda 85 Red-Brass is the best material for the purpose. Since 1929 when the large addition was completed at Haddon Hall, we have had practically no repairs to this hot salt water piping."*

*William H. Ledshaw, Chief Engineer*

It's no picnic when piping fails due to rust or corrosion. For when it does, there is the expense of ripping out walls, the cost of replacing the rusted-out pipe and of replastering and painting. Add these expenses to the price of rustable piping and compare the total with the price of Anaconda 85 Red-Brass Pipe. You'll find that the Anaconda product *costs much less.*

The experience of the last twenty years has proved that Anaconda 85 Red-Brass Pipe offers the greatest resistance to corrosion of any water pipe commercially obtainable at moderate cost. Since no other material can match this record of dependability, there is no doubt that Anaconda 85 Red-Brass Pipe has no superior for plumbing lines. 4018

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*Visit the Copper & Brass Industry Exhibit in the Hall of Industry, New York World's Fair—1940.*

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ANACONDA
from mine to consumer

## Anaconda "85" Red-Brass Pipe

THE AMERICAN BRASS COMPANY—General Offices: Waterbury, Connecticut

*In Canada:* ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.—*Subsidiary of Anaconda Copper Mining Company*

PENCIL POINTS, published monthly by Reinhold Publishing Corporation at 258 Atlantic St., Stamford, Conn. Publication office, Stamford, Conn. Editorial and Advertising Offices, 330 West 42nd Street, New York, N. Y. Yearly subscription $3.00, single copies 50 cents. Entered as second class matter, March 10, 1930, at the Post Office, Stamford, Conn., under the Act of March 3, 1879. Volume XXI, No. 7, Dated July, 1940.

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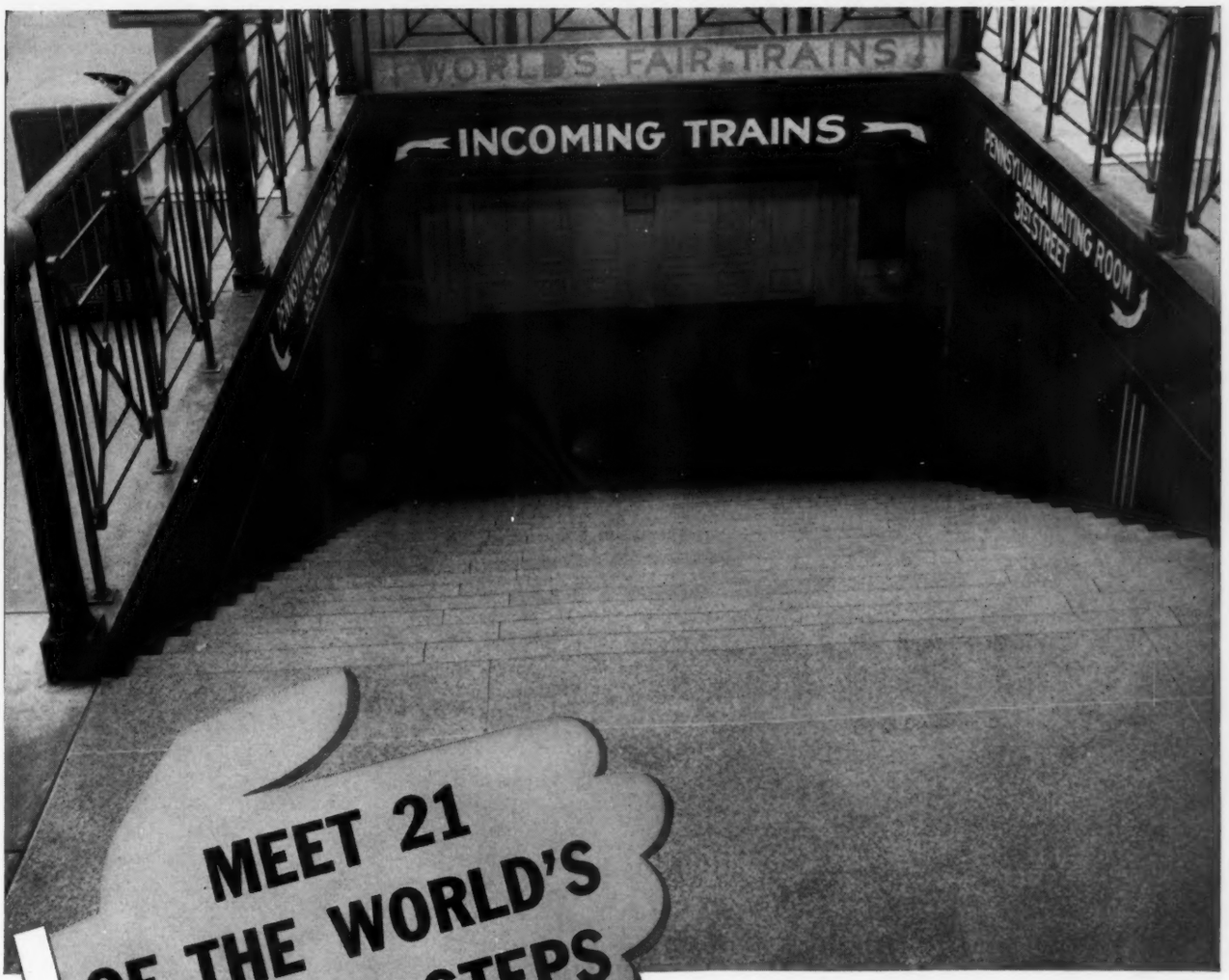



# MEET 21 OF THE WORLD'S BUSIEST STEPS

**TERRAZZO STAIRWAY** in the Pennsylvania Station, New York. Terrazzo cuts upkeep cost to cleaning—its first cost is the last! And this saving in upkeep over other-type floors makes Terrazzo the economy floor!

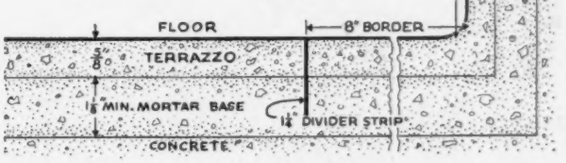
**DETAILED DRAWING** shows standard way of building up Terrazzo for floor, border, base, wainscot, and cap in stores, schools, office buildings, hotel lobbies and hospitals. →

## TERRAZZO stairway in New York's busy Pennsylvania Station improves with use

EVEN little-used stairways are tough spots for a flooring material. But take the stairway above! It's one of the busiest in one of the world's busiest stations. Thousands pound and grind it every day. Yet look! Today this Terrazzo is as fresh and new looking as when it was placed. That's the sort of performance you too can get with this combination of cement and marble aggregates!

And what about Terrazzo's design possibilities? Unlimited! You can specify any conceivable designs, pictorial or geometric, simple or complex, in any combination of colors, Terrazzo will reproduce them exactly as planned . . . will hold them sharp and clear for years and years to come.

No wonder more and more buildings, designed by leading architects, feature Terrazzo floors! Specify Terrazzo yourself for all types of commercial and private construction. For the latest information on Terrazzo, see Sweet's Catalog or write today to The National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington, D. C.




**THE NATIONAL TERRAZZO AND MOSAIC ASSOCIATION**

# HERE, THERE, THIS & THAT

## *POTOMAC PATTER*

Probably as never before, architects are playing at the moment a major part in your nation's Defense Program. Congressional action has set up a construction program that undoubtedly will require the services of a great number of architects and engineers. Public Buildings has already recalled eighty architects and engineers, who are now working on some secret shore structures for the Navy Department; and it is understood that some of the other federal architectural units, other than the War Department, may be requested to take over part of Navy's program —speed being the essential factor involved. Navy's Yards and Docks, having been given the "full speed ahead" signal, have actually overcrowded their drafting rooms, and are spilling out into every available inch of space. One fact to be noted in connection with the Program is that the work assigned to the Public Buildings is apparently of a secret nature, as the lads are working under lock and key. But when the drawings are done for whatever structures they propose to build, they will be placed on the market for bids (the procedure for all Government work) unless an exception is made. Then the "secret" structures and their location will have lost their secretiveness and become public property.

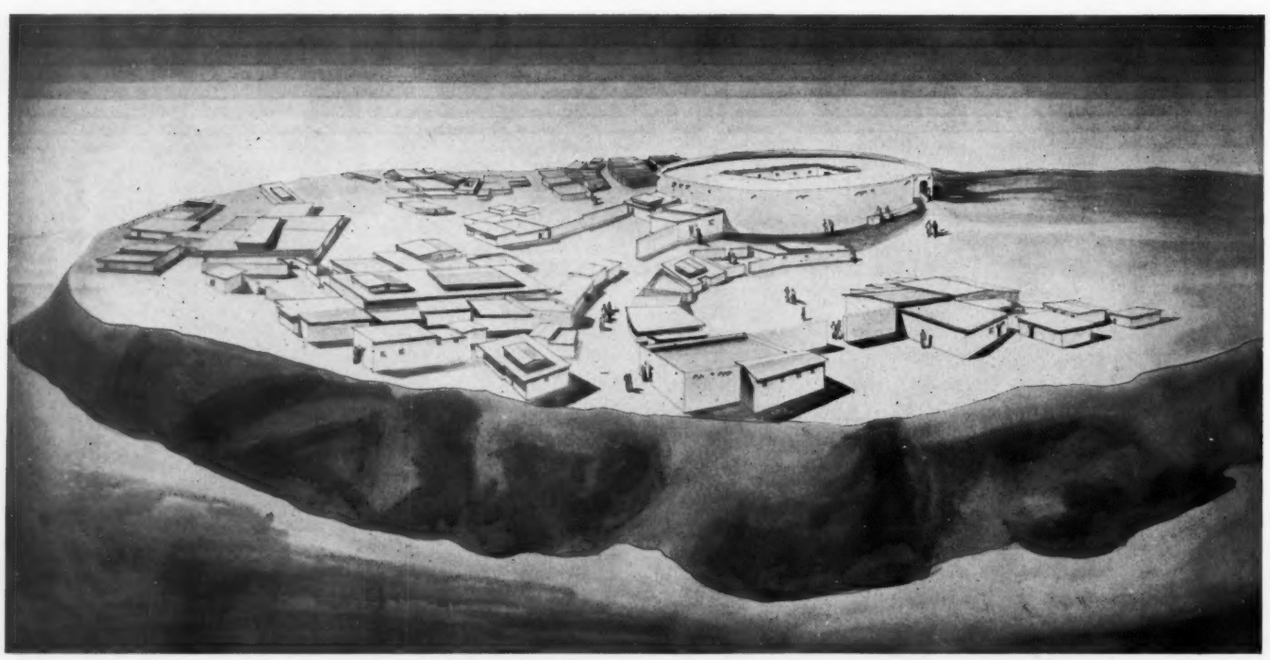
The recent $60,000,000 appropriation for hospital work will also be the direct cause of recalling a number of Public Buildings' men.

Whether or not the Defense Program may have direct bearing on *LeRoy Barton's* resignation from Public Buildings, we cannot say. The fact remains that he is going back to finish his service with the Army. Having served under Mr. Barton for a number of years, we learned that he was a superior officer of great understanding of business and people—but *we* never dreamed that this soft-spoken humanistic executive was a Colonel in your Uncle Sam's Army.

Fifty-five members of the Washington Chapter, A.I.A., met on June 6, to honor and acclaim *Paul Philippe Cret* on his appointment as a member of the Fine Arts Commission. Dr. Cret's architectural achievements in the capital are well known to both private and Federal architects, and the opportunity to welcome him as a permanent contributor to Architectural thought for Washington's future, is one which the Chapter zealously has taken. Dr. Cret's response for the occasion was read by President Schreier and after the ovation given the honor guest, the meeting settled down to the usual business of which there was much—and some of the "much" was "ado-about-nothing." Specifically do we refer to the fact that at our previous meeting, *Horace Peaslee*, who had spent much of his valuable time preparing a set of working by-laws for the Chapter, had been instructed to abandon his worthy effort and adopt the standard form of by-laws of the A.I.A., making such necessary changes as are applicable to local chapter needs. But it appears that Mr. Peaslee's second effort also has been thrown into a cocked hat, for upon presentation of the standard form so much debate was raised on the question of "amendments" that the meeting was practically out of control, and the question of the by-laws was once again tabled. Mr. Peaslee walked out. Thus, some slight confusion ensued when elections were held for new officers.

*Leon Chatelain* finally took over the chair as president. The other officers elected were: *Waldron Faulkner*, vice president; *Thomas H. Locraft*, treasurer; *Julian E. Berla*, secretary; and *Norman Hanson*, corresponding secretary.

*(Continued on page 18)*

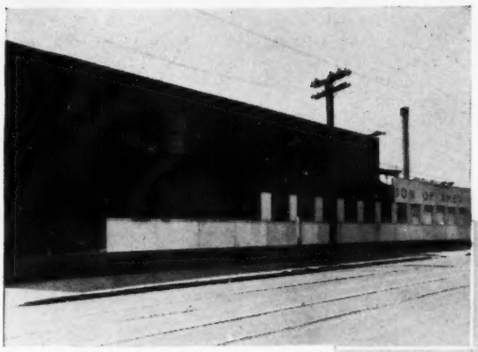


*Not a scheme for functional community living in 1950, but a town 5,000 years old reconstucted by scientists of the University of Pennsylvania from remains excavated at the historic mound of Tepe Gawra, 14 miles from the site of ancient Ninevah, is the town shown in this picture from the architectural section of the noteworthy exhibition, "6,000 Years of Persian Art," Fifth Avenue and 51st Street, New York. The town was old when Ninevah was being built*

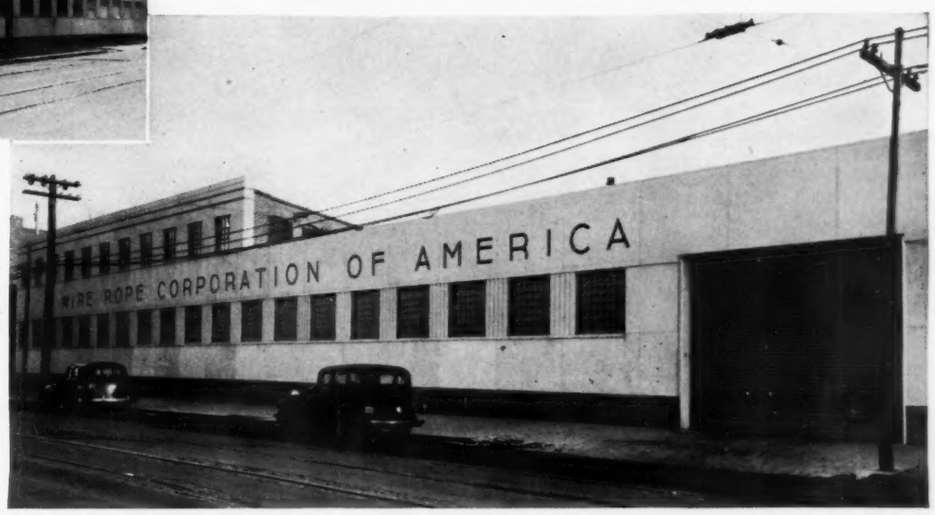
# From old brick to . . .

# MODERN CONCRETE

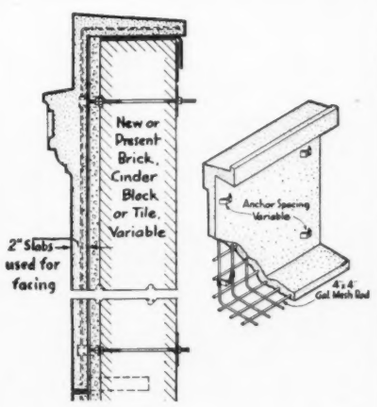
## *with* ARCHITECTURAL CONCRETE SLABS!



**OLD BRICK WALL** of the Wire Rope Corp. of America plant in New Haven, Conn., begins to disappear under new modern facing of Architectural Concrete Slabs. The slabs, *only two inches thick*, made it unnecessary to tear down the old wall.




**EXTERIOR TRANSFORMATION COMPLETE.** Architectural Concrete Slabs were easily and quickly lifted into position. Bolts through old masonry gave permanent anchorage. Appearance of whole building greatly improved. Architect, Leo F. Caproni, New Haven. Slabs made with crushed quartz and Atlas White portland cement by The Dextone Company, New Haven, Conn.




**LEFT:** This detail shows how parapet and coping are cast monolithically with the slab and how slabs are anchored to masonry walls by tie rods.

**RIGHT:** Typical spandrel unit with returns cast monolithically with the slab. Note anchors fastened to embedded reinforcing mesh for bolting to tie rods.

MANY modernization jobs are today simpler, faster and less expensive.

A new building material—Architectural Concrete Slabs—gives to old walls a modern facing that combines the strength of steel and concrete with the permanent beauty of exposed crushed stone. The Wire Rope Corporation transformation shown here, and similar jobs for chain stores, factories, theatres, office buildings—prove the practicability of these thin slabs for almost any modernization job. They offer a greater latitude in structural and decorative design.

**What are Architectural Concrete Slabs?** Factory-made units of reinforced concrete made with selected aggregates exposed in a matrix of Atlas White portland cement. Slabs are precast in sizes up to 100 square feet or more, and 20 feet or more in length, yet are only 2 inches thick. In selecting and arranging the aggregates, infinite new variations in colors, patterns and surface textures are available and give you remarkable freedom in design.

**These slabs bring new economies to modernization.** They are quickly and economically anchored in place to old masonry walls. Their large size and varied shapes—curves, angle, channels, spandrels that include window head and window sill—reduce flashing, danger of leakage, and erection costs. They improve property appearance and values.

It will pay to know more about these thin Architectural Concrete Slabs for interiors and exteriors of new and old buildings. For information on remarkable structural and decorative uses, on wide adaptability and unusual economies of these slabs made with Atlas White cement—see SWEET'S CATALOG, Section 4, or write to Universal Atlas Cement Co. (United States Steel Corp. Subsidiary), Dept. A4, Chrysler Building, N. Y. C.

PP-ACS 23

**ARCHITECTURAL CONCRETE SLABS**

**MADE WITH ATLAS WHITE CEMENT**

*(Continued from page 16)*

The *Associates* again made a very important announcement. In lieu of the "planned community," they are now going to develop a scheme for a "War Emergency Community," and $200 was voted by the Chapter to defray the expenses of preparing this scheme for presentation! Many an eyebrow lifted to the breeze at this unprecedented speed of action. Even *Louis Stevens* and *Mrs. Smith*, who asked for it, were surprised.

The Association of Federal Architects, in extraordinary competition via the Architectural Exhibition, is once again demonstrating its skill in Federal Architecture. The best all-around show was put on by the Navy's Bureau of Yards and Docks, which consequently won the Association's bronze medal. The Office of the Quarter-Master General, War Department, submitted a very unusual albeit ambitious exhibit, but *Supervising Architect Leisenring's* forces could not overcome Navy's colorful presentation. Our own opinion is that the material submitted by Leisenring's group is as good as that submitted by Admiral Moreel's stalwarts, but the Navy's presentation was slightly on the higher quality side. The individual work of the contributors, done during their spare time, also indicated an extremely high quality of craftsmanship and delineation. Such masters as Navy's *Collins*, *Jacobs*, and *Duckett*, *Litwyn* vs. War's *Suite*, *Stathes*, *Rogers*, and *Schlacter* made the competition the most colorful in many years. *Vernon Duckett's* contributions covered an entire wall, thereby practically creating a one-man show, and a good one too. We note that *Tommy Stathes* has recovered his water colors, lost last year on a scholarship trip to Europe. The Public Buildings' contribution we thought poorly hung and uninteresting, the outstanding exhibit being *"Jug" Chandlers'* rendering of the National Airport. The Bureau of Indian Affairs presented some oddities architectural, wherein wrought iron grilles were patterned after Indian blankets, and chimneys patterned after Totem-poles. RED

## *ACTION NOW!*

Our destiny having finally overtaken us, may we have the strength to clutch its coat-tails! Inexorably the encroaching barbarism has moved within even a myope's vision. If this blight of disquietude lays heavy hands upon architecture, and it probably will, are our offices going into piecemeal disintegration?

To some of us here in Boston it seems well to consider two courses, both calling for immediate and selfless action among the profession's leaders. Either organize architectural groups composed of masters and slaves (one sniff of powder makes the whole plantation kin), whose efforts would be correlated with defense drafting of some sort; or establish specialized training courses for draftsmen, who would be absorbed by the industries. If the profession is able to keep a degree of identity and solidarity, as uninterruptedly as may be, it will do no harm to its private struggle for existence. But should the masters retire to their baronies, leaving erst-

*(Continued on page 20)*

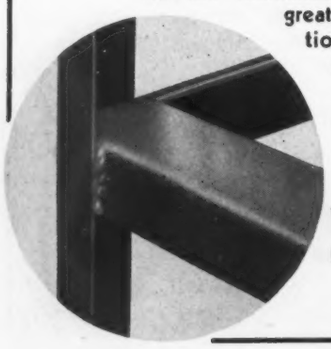

**"HALLOWELL" STEEL STOOLS**

*Firm foundations for work at the board*

Fig. 1266

Old-fashioned wood or riveted stools—still in use in a great many drawing rooms—are often rickety and downright uncomfortable. And such poor seating facilities inevitably are reflected in poor posture, fatigue and uninspired workmanship.

But many companies large and small are finding in "Hallowell" Steel Stools a lasting yet inexpensive solution of seating problems in office or plant. The stool shown at the right is designed especially for the draftsman, permits full freedom of movement plus the greatest possible comfort. And, full welded construction insures lifetimes of wobble-free wear. At all times providing work-producing comfort, this "Hallowell" makes a firm foundation for work at the board. Details without obligation . . . send for them now.



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# Parking Garage Suggestions Found In Radio City's Use Of Kinnear Rolling Doors

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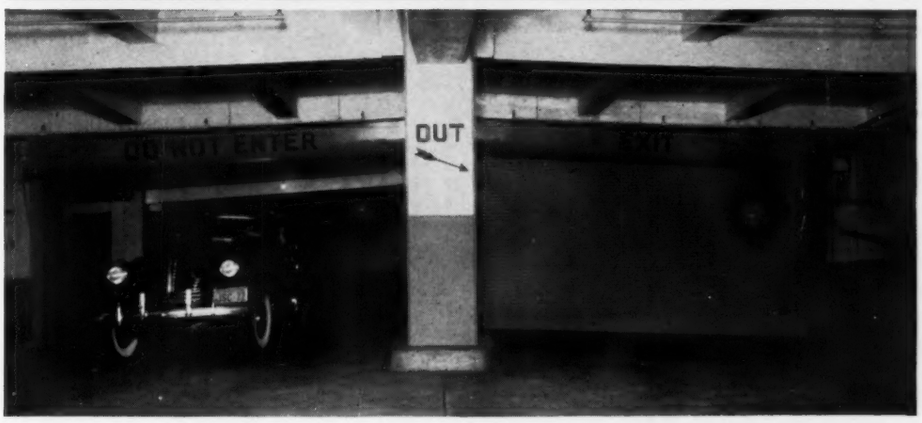
Kinnear Steel Rol-Top Doors with Kinnear Motor Operators are installed at entrances. The rugged all-steel door sections are fully glass paneled for high visibility and light. Doors open upward, out of reach of damage, leaving openings entirely clear. They operate rapidly, close weather-tight. Red safety lights in lower panels remain on constantly when doors are not fully open. Kinnear Motor Operators open and close doors automatically when activated by air pressure created as cars pass over special treadles in the driveways. Further safety has been achieved by providing for automatic, instantaneous reversal of doors should they touch any object in descent. These doors meet every efficiency demand of the modern parking garage.




## FOR FIRE PROTECTION

Ramp openings on each floor are equipped with Kinnear "Akbar" Steel Rolling Fire Doors. Though operable for regular daily service, they close automatically in case of fire, cutting off dangerous drafts and blocking the spread of fire. When not in use, these doors remain out of view, coiled compactly in neat metal hoods. Although operation is quick and positive in emergency, their closure is controlled by safety governors that tend to eliminate injury to persons or damage to cars passing underneath. Also, doors can be opened after automatic closure, avoiding possibility of "trapping" occupants in the building. Positive fire guards that are always on the job.

The two Kinnear applications above are merely typical of the completeness with which these famous doors meet all types of service or fire protection requirements. For the key to every door problem in modern commercial and industrial planning, send for the new Kinnear catalog. Also see Sweet's catalog.

**THE KINNEAR MFG. CO.**
1900-20 Fields Ave., Columbus, Ohio
*Offices and Agents in Principal Cities*
FACTORIES: SAN FRANCISCO, CAL.
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*(Continued from page 18)*

while employes to drift into industry, a future resumption of good going would see few veterans about. Recent years have been too full of "hire and fire" to warm many hearts.

Architectural men have two strikes on any drafting job, and intensive training in night classes under instructors from the industries would make them quickly useful—and increasingly so. This is certainly a job of co-ordination for the organized profession. Men still employed could prepare themselves ahead of readjustment, and form a valuable reservoir of talent which would thus not be wasted through lack of foresight.

Whenever Boston draftsmen gather to horse over beer or coffee, the talk seldom swerves from the one great topic of these times. And now the last petulant peeps agin "British imperialism" are fading, as the peepers realize how relatively benevolent it is and such a useful bulwark against the unspeakable. *Architect Harold Willis* has written home anent the ghastly scenes from his ambulance; we have no other local volunteers of the profession, that I know about.

Housing shows just enough life to stall off the coroner, but it has long since come to be regarded as an unimportant source of employment. Lovely while it lasts, and fast and furious, but when the golden spike is driven the last blow sets the skids, and out you go. More than one man has discovered, to his disillusionment, that you really cannot win; that unless you're serving some expensive ideal or expressing an inherent truculence, the long haul at less wages nets more and saves wear and tear on the nerves.

The Architectural League of Boston held its annual election on May 16 and placed faith in these officers: *Robert Reid*, president; *Lawrence W. Howard*, vice president; *William Fopiano*, treasurer; *Arthur G. Manaselian*, recording secretary; *Dan Hauser*, corresponding secretary. The new officers have already eclipsed preceding administrations, especially the Keach regime, in the orderly thoroughness of their work.

On June 4 came the Boston Architectural Club's election, and joint meeting between atelier men and critics. The Club continues to be the only place round Boston where a lad of poor or middle circumstances may get a good design training within reach of his pocketbook. Fortunate, that, because midwives have eased a sight more talent into the world than high-priced obstetricians.

To continue, *William Emerson* and *John Alter* were among the speakers, and *Walter Roberts, Jr.*, a member, showed colored slides of these New England States.

Officers elected, or re-elected, were *Bernard Boisclair* as secretary, and four directors: *Clifford Allbright*, *Russell H. Brown*, *George S. Lewis*, and *Joe di Stefano*.

A flock of Lamb Prizes were awarded, *Irving Saltsberg* making a fair catch for the first-year students. Two seconds were tied—*George H. Gray* and *Ralph LeBlanc* — and *Walter W. Wilkman* connected in the third, and *George Nickerson* in the fourth year. *Wilkman* also won the Special Student Scholarship Competition for work at M.I.T., over all comers, and gets the heavy sleepers' prize by common consent. The Club's first award of its Traveling Prize

*(Continued on page 22)*

The Barcol OVERdoor
Featuring
CONTINUOUS TRACK BRACKETS
for Strength and Protection
The vertical track on Barcol OVERdoors is welded to a single, continuous, angle bracket running the entire length of the track and, in addition, supporting the counterbalancing spring unit at its upper end. This makes a complete unit assembly, assuring the greatest strength and rigidity. In addition, the continuous bracket covers all moving parts along the door edge, thus providing protection of the mechanism and, more important, preventing accidental contact. For owner satisfaction, recommend the Barcol OVERdoor.
Cross-Section shows . . .
how the roller track is attached to an angle bracket which, in turn, is bolted to the wall or door frame. The door support cables run in the space between the bracket and the edge of the door.
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# *An Architect speaks of*

## OIL BURNING SYSTEMS FOR STORE BUILDINGS

Ely Jacques Kahn, a foremost figure among American architects and designer of many store buildings, says, "*I have always found that my use of oil burning systems was a wise choice for store buildings, for they have resulted in efficiency in performance and economy in operating costs. My recommendations for oil systems are fortified by the experienced advice of engineers with whom I have consulted. In regard to the Petro Oil Burning System, which I have often used, it has proved thoroughly satisfactory to myself and my clients.*"

In successful store planning, proper heating is as obviously vital to customer comfort as heating economy is vital to store profit. A store's heat demand varies with hour-to-hour fluctuations in volume of store traffic. Wide experience proves that Petro oil burning systems meet these variations automatically, with resultant major economies in fuel cost. Automatic operation naturally eliminates labor cost. The result is a comfortably heated store that pleases the public, with a low heating cost which pleases the management.

Major contributions to this result are: Petro's practice of completely engineering each installation; the mechanical excellence of Petro burners; and the reliability and efficiency of the Thermal Viscosity System for proper combustion of the heaviest and cheapest fuel oils.

Using pre-heated No. 6 (Bunker C) fuel oil, the Thermal Viscosity System insures reliably automatic operation in: (a) "Cold starts"; (b) Fuel pumping—with integral pump; (c) Instant meeting of load fluctuations; and, (d) Literally and wholly automatic control of the supply of oil to the burner at flow-rate and temperature correct for maximum combustion efficiency.

Unless a burner or system includes all four of these operating characteristics and performs them properly with pre-heated fuel oils, it would be an obvious misnomer to call it "automatic."

*Petro Industrial Burners for Automatic operation (with pre-heated No. 6, or No. 5 and lighter oils) are available in seven sizes, Models W2½ to W8 inclusive. Each burner is a self contained assembly of motor, fan, pump, rotary cup atomizer and interlocked air and oil adjustments. The illustration shows how soundly this burner is designed.*

**CAPACITIES: to 100 gal. per hr.—336 boiler h.p.—47,000 sq. ft. steam E.D.R.**

Semi-automatic and Manually controlled Model W burners and "Mechanical type" units are also available to meet circumstances which do not require automatic operation.

***Petro's Engineering Division will gladly answer questions. The Petro Industrial Equipment Catalog will be sent promptly on request.***

**PETRO**
***for Stores***

**PETROLEUM HEAT & POWER COMPANY**

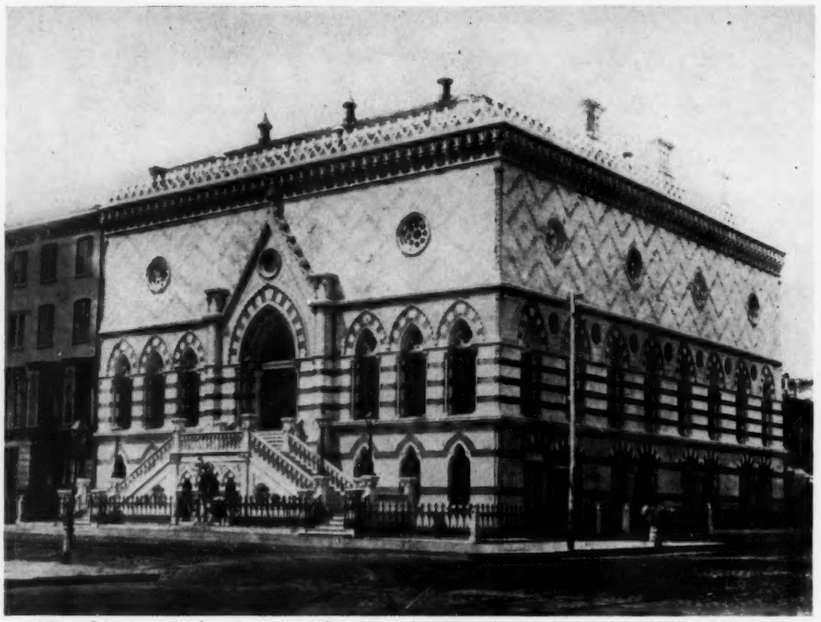
**STAMFORD** —*Makers of good Oil Burning Equipment since 1903*— **CONNECTICUT**

*(Continued from page 20)*

sent *Horace G. Bradt* and *George P. Jank*, southwards, May 27, in a third-hand automobile, to inspect buildings from here to Georgia.

In May the Historic American Buildings Survey, under Regional Director *Frank Chouteau Brown* and Supervisor *Lewis M. Lawrence*, held an exhibition of its good work. All visitors were given a decorative map of Massachusetts showing high spots among historic buildings, and a complete catalogue of the Survey's large achievements.

An interesting slant on carpenters' pants came to light recently. It seems they are so freighted with metallic objects—chiefly nails (wire, finishing, casing, flooring, roofing, shingle, cut, and spikes)—as to weigh an incredible amount. When the man in them divests himself at day's end, the pants crash to earth and for a minute the divested carpenter is in a dust cloud. This fact may be of little moment but it suggests the simile, "fell like a carpenter's pants," which might well supplant other time-worn expressions to the same effect. LEON KEACH



*The National Academy of Design (c.1863), designed by Peter Wright*

## *NEW YORK GOTHIC*

An Exhibition of "New York Gothic" at the Museum of the City of New York, on view throughout the summer, is the result of extensive research, rare scholarship, and careful selection on the part of John Walden Myer, Esq., the Assistant Director, who assembled the material. To him we shall for some time remain indebted for this excellent glimpse of a great Architectural Movement in a great Age led by some great Personalities. It teaches us to be proud of our Culture in the XIX Century.

*(Continued on page 24)*

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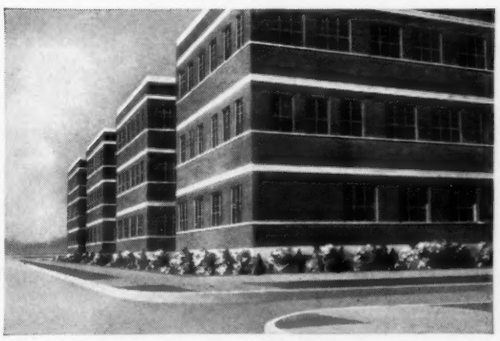
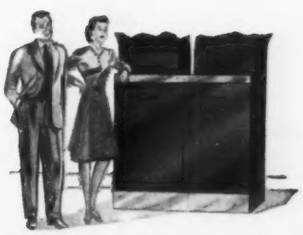
**G-E Unit Air Conditioners** for low-cost air conditioning in shops, restaurants, offices, etc. Available in a complete range of sizes. Low in cost. Easily installed, little or no duct work needed.



**In the San Fernando Valley, Cal., are the new Walt Disney Studios...the world's first completely air conditioned studio city. General Electric air conditioning not only aids the comfort and health of all Disney people but is important also for certain processes in creating films. In winter, heat is provided through the same G-E system.**

**This Disney Studio-City installation is still another indication that no matter what your heating or cooling needs, G-E has the right equipment. For details on the complete G-E lines, see Sweet's $\frac{26}{10}$, or write General Electric Company, Division 190-450, Bloomfield, N. J.**



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## GENERAL ELECTRIC

HEATING...AIR CONDITIONING...COMMERCIAL REFRIGERATION

*(Continued from page 22)*

In its entirety, the Gothic Revival has never been presented with anything like the comprehensiveness achieved in this Exhibition. Likewise, the Gothic Revival has never been properly understood as representing one of the most important phases in the history of American Architecture, or properly appreciated for having settled a large amount of beauty over the land.

This Exhibition may be roughly divided into three parts, like the Gothic Revival itself, which it illustrates. The first part, dating roughly from 1800 to 1830, deals with *Romanticism* as it spread in successive waves to these shores from England and the Continent, bearing a taste and nostalgia for *Medievalism*. The second part, dating roughly from 1830 to 1870, deals with *Revivalism* proper, as it crystallized into a powerful and puristic Movement, carrying the banner of Ecclesiasticism bravely before it. The third part, dating roughly from 1870 to 1900, deals with *Archaeology* as it assumed a doctrinary air, stoutly supported by the ubiquitous photograph album and by foreign travel in order to sketch "bits." All three parts champion Eclecticism—with delicacy at first, then with a purpose, and finally for the sheer joy and shamelessness of it.

In the first group, one should note the early attempt to substitute the pointed arch for the round, the clustered pier for the pillar, and Gothicesque motifs of decoration for Classical. These details accomplished the transition from the Neo-Classic style to the Revivalist Gothic with considerable grace and no hard feelings. Anyone owning a copy of Batty Langley's "Builder's Jewel or Youth's Instructor and Workman's Remembrancer" could do almost as well as Josiah Brady when remodelling Old Trinity Church.

In the second group, one should note the often successful attempt to "revive" the Gothic system of building, with telling effect. Fortified by copies of Pugin, Britton, Lereux, and Ruskin, the mid-century architects provided the Faithful of both New York and Brooklyn with an astonishingly good array of liturgical edifices. Upjohn, Lafever, and the Renwicks excelled in the English Parish Church style; Eidlitz and Wight read Ruskin and indulged in pleasing polychromy; while Town and Davis inaugurated the vogue for Academic Gothic in America.

In the third group, all the more obvious tricks and mannerisms of the great Gothic builders came to light in strikingly familiar forms, so that one is forced to name the source of this or that motif "out loud," in order to disprove any ignorance!

Over this doctrine of correctness in small things, Richard Morris Hunt reigned with benevolence, being upheld the while by E. T. and W. A. Potter, Ware and Van Brunt, Vaux, Withers, R. H. Robertson, Heins and La Forge, Clinton and Russell and many others.

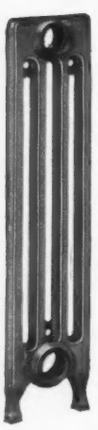
It would not be fitting to close any remarks upon the Gothic Revival in American Architecture without at least passing mention of its present doyen, Ralph Adams Cram, Esq*re*. At this juncture, Gothicism passes "Beyond Architecture" into the realm of pure mysticism wherein the House of Worship becomes, like the Cloisters, a Museum of Medievalism.

ROGER HALE NEWTON


*After all—*

**Are Slenderized Radiators**

***Any Better Than Others?***



Let's not do any fancy bragging, or loud claiming. Let's look at the facts.

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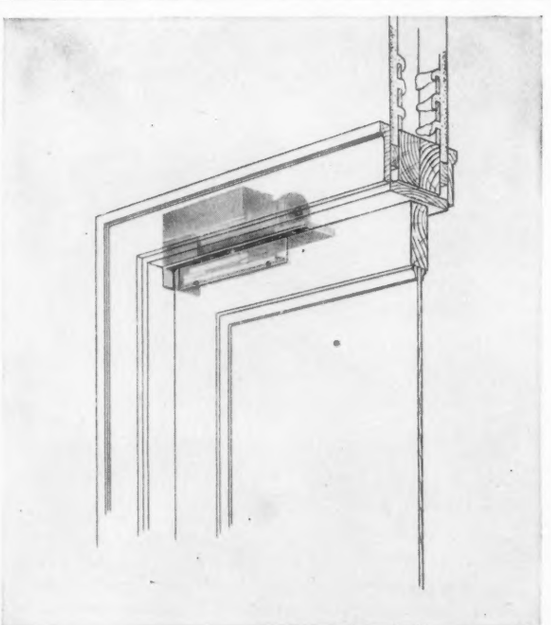

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# THE THRESHING FLOOR

## A SECTION DEVOTED TO BRUTAL FRANKNESS

*ELI BENEDICT, A.I.A., of South Orange, New Jersey, expresses succinctly an appreciation of the critical writing of Talbot F. Hamlin that is frequently the subject of commendatory letters from our readers*

I HAVE long desired to send you a few words of commendation for the articles by Talbot Hamlin in your excellent magazine. I studied architecture under his father, the late Prof. A. D. F. Hamlin, and am therefore no novice about architectural writing. The elder Hamlin was a particularly clear-headed man, but I think Talbot goes him one better. All the criticisms you publish by Talbot Hamlin are remarkable for their observation and penetration; they see things I would overlook, and are instructive to me in every way. His command of English is powerful in putting his critical ideas over. All you print from Hamlin's pen is good; the more the better.

---

*In answer to our recently published review of his new book, "Design This Day," WALTER DORWIN TEAGUE, eminent Industrial Designer, of New York, had the following comments to make to us and our reviewer, Karl Oberteuffer*

I AM convinced that all people criticized should have a chance at rebuttal—that actors, authors, painters, even architects, should talk back to the gentlemen who glibly discuss their work in print. This is not so much for the benefit of the criticized but is for the stimulation of the critics. If they know that they are to be held to account for their statements, their frequently slovenly work might be done with more care.

For instance, there is Mr. Oberteuffer who reviewed my book, "Design This Day," in your May issue. I take no exception to Mr. Oberteuffer's judgments which are generous enough and his own affair besides. But I must protest against rank misquotation. He says, "Mr. Teague, like all modern design crusaders, seems to think that bad taste is inherent in man." Mr. Oberteuffer goes on then to say that we should all concern ourselves with curing "the bad taste of the public" through *education*—the emphasis is his.

If Mr. Oberteuffer had read only so much as the first chapter of my book with reasonable attention, he would have known that I believe exactly the opposite of his statement. I say in the clearest possible language —at least the clearest of which I am capable—that the taste of men is inherently *good* and that this is evidenced in any quantity of primitive art and simple unspoiled design. I believe too that education is the cause of the bad taste which is prevalent in certain phases of contemporary life.

Education is no better than the educator and it is just as easy to distort as to strengthen the naturally right impulses of the ordinary man or woman. False education is responsible for our confused popular judgments of design in architecture and interior furnishings, for instance. The absence of false education is responsible for the good taste dominant in the fields of mechanical equipment, mechanical appliances and most engineering design. See page 62, among others.

An appreciation of these truths is so basically important, if we are to get anywhere with the reconstruction of our environment, that I think you should allow me the space this letter will require to correct Mr. Oberteuffer's total misstatement.

*About the time LEE VAN SCOYOC, Chicago Architect, wrote the letter below, the A.I.A. was considering its many problems at the annual convention at Louisville — including the inroads by non-professional competitors*

THE following is observation which may be considered as suggestion rather than criticism.

Why did not the Institute have something to say or do before the book "Public Buildings" was published?

Your PENCIL POINTS portfolio on Old Kentucky architecture is appropriate for the convention. May they, however, consider the following conversation heard recently:

"In our town the real estate man builds the houses. The government helps him, F.H.A. you know."

"What about the architect?"

"Who? The architect! Oh, he draws the plans for the real estate man."

---

*Since clearer understanding of the objectives of Pratt Institute's "Architectural Clinic" has gone far to silence adverse critics, it is interesting to note promise of another such venture, outlined here by L. L. WOODWORTH, President of Ann Arbor Society of Architects. (Reprinted from the Michigan Bulletin)*

FOR several years there have been frequent discussions among the members of the Ann Arbor Society as to ways and means of providing a limited architectural service available to prospective home owners wishing to build a small home.

At a recent meeting it was suggested that providing a limited service could be combined with a scheme

whereby upper classmen or graduate students in the College of Architecture could obtain first hand practical experience. Out of this has grown the idea which is here briefly outlined.

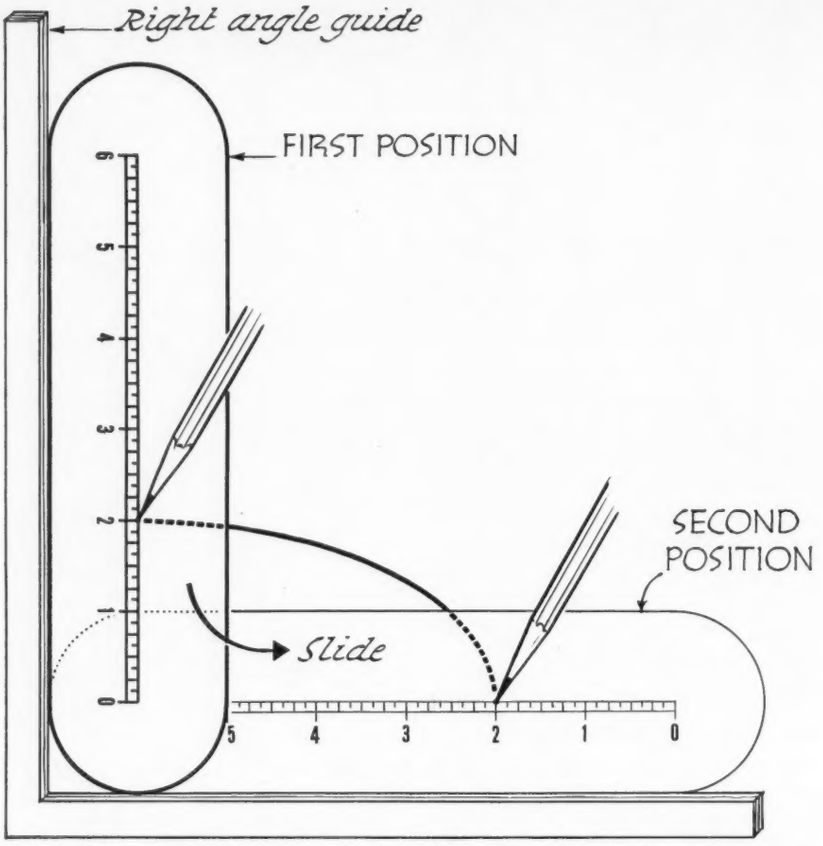
A graduate student in a college of architecture requires several years of practice in architectural offices before he is competent to practice architecture independently. This means that the architectural firms for which he works have to assume much responsibility in helping him learn how to coordinate and apply the knowledge and skill he has acquired in college. The pressure of business makes it very difficult for the practicing architect to supervise this continued education.

It is therefore proposed that an Architectural Student Clinic or Bureau be established which would give the student contact with real problems as is the case with medical and dental students.

This architectural clinic could be an undergraduate University course in which the student would act in the capacity of architect for small house projects under the guidance of registered architects on the university staff and those in local practice. These projects would be confined to houses costing no more than $6,000.00 which the practicing architect cannot handle at a profit.

Aside from college credit, the student would receive no compensation for his work, however a small charge would be made to cover expenses in a manner similar to that followed in the Medical or Dental Colleges.

It is proposed to supplant as much as possible the services now obtained haphazardly from speculative builders and lumber yards. Limited to small houses only, the Ann Arbor Society does not feel that University sponsorship would in any sense be competing with the architect in private practice. It would not only be a desirable contribution to the community at large but an effective means of emphasizing professional leadership in a field now largely dominated by those without professional training.




*Instructions for making a simple, one-piece Ellipsograph are sent us by JOHN P. BOWLES, of West Brighton, Staten Island, N. Y., who devised this simple draftsman's aid. He makes a ruler of stiff paper with distance between foci of semi-circular ends equal to half the sum of the axes of the prescribed ellipse. The diagram shows how a pencil point can be inserted on the ruler's axis to describe a quadrant. Such rulers could be made adjustable and permanent.*

*(Copyright, July, 1940, by John P. Bowles)*

* * * * *

*It is a good sign that students wish to take a position relative to the problems of our profession through question and answer. It can be of great practical use for the individual. But over and above that it can also be of genuine significance for the future development of architecture. We all know that each generation has its own special questions and that it has always been their own task to answer them aright. Everything depends upon how seriously these questions are formulated and how clearly they are answered. Therefore it is to be hoped that these questions will probe deeper and deeper and will always be directed more and more toward the essence of things—we must get at the kernel of the truth. Questions concerning the essence of things are the only real questions. For the answer which a generation finds to these questions determines its contribution to the development of architecture.*

L. MIES VAN DER ROHE
*Director, Armour Institute*
*Department of Architecture*

FRANK LLOYD WRIGHT visited Williamsburg—and was not pleased. *He* does not find himself *en rapport* with the great inorganic buildings of the European Renaissance. Must we students, who consider ourselves Modern, take a similarly bilious attitude towards our own historic past?

If Medieval towers and Renaissance squares give us an emotional kick, let us realize one fact clearly. These buildings are in many cases neither functional nor organic. Their æsthetically successful builders disregarded much of the dogma that governs our Modern design — and criticism. Why then should we take Functionalism so seriously? If the philosophical background of Modern has no universal truth whatever, why

*(Continued on page 30)*

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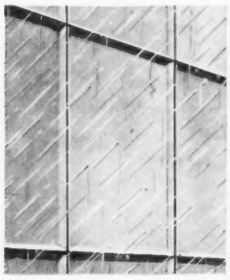

☆

*A typical Mesker horizontal pivoted steel sash, designed especially for outside putty glazing.*

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*See the 24-page Mesker catalog in Sweet's 1940 Architectural Files, section 15-15*

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cannot we then be more wayward?

To these questions there are many answers. I propose one too little emphasized.

To establish a pleasant architectural environment two things are essential: all structures (churches, filling stations, or hot dog stands) must meet a certain standard of taste; and these buildings must be harmonious with each other—visually and intellectually.

Every great style before the Nineteenth Century fulfilled these two conditions. No recent revival has had a chance of accomplishing these primary architectural aims. We can build Classical banks, but not Classical cities; and so, as "taste" improves, the deterioration of town and highway accelerates.

It must be remembered that only a limited percentage of construction is architect-designed. A much smaller percentage is under the control of men of originality and taste. What we need, therefore, is a standard of taste — a standard at once academic and indigenous.

The closest approach to an indigenous standard today is the Colonial tradition of wood construction. It is inapplicable to commercial structures. Even in the rural residential field it has been contaminated by lack of understanding, new client demands, current fire laws.

We have a new style which can become universally applicable. For this purpose it must be functional enough to fulfill all current programs. The cost difference between enclosing space in the cheapest possible way and enclosing space in the manner of the style must be cut to the minimum. And so, for us, the rational philosophy of Modern is, if not a universal, at least a pragmatic truth.

All important past styles were "functional enough." That is, they built in quantity sufficient to set a stamp upon an age. Our enjoyment of them, therefore, needs no intellectual justification. But our modern functional architecture must become perhaps even more hard-headed to be "functional enough" in the same sense. Otherwise Modern may become just another in the recent series of architectural fashions — pleasant perhaps, but meaningless—a powder-puff for æsthetics.

CHARLES E. HUGHES, III
Harvard University

*The letter which follows was written in the early days of the war, before Vivian was called from his university classes for emergency war service.*

THE architectural student from the States visiting this country would agree, I feel sure, that we have here a pretty good range of work in any section of activity under the heading of Art and Architecture. The student with an enthusiasm for the complexities of building construction on a large scale, for example, has plenty of material to examine in and around our big cities, for the appreciation of our solutions to various problems.

But though it is by no means a new idea, I suggest that the student should go further than this, and should cultivate an interest in the architectural output of past centuries, whatever his views on the part Tradition should play in the training of the 20th Century architect.

In England we have an architectural inheritance of which any nation would be proud. While the visiting student is conscious of the equality that exists between progress in the modern arts here and on your side, let him be aware that in England he is surrounded by a treasure which is peculiar to this country alone, which is unique. It is not a hidden treasure, it is a scattered one, the gems of which can be found in any county. One may say that the gems lie thickest in cities such as Bath and London, to mention two places. But in the tiniest village stands the parish church, of great beauty very often, which is counted not the least of these jewels. Our hostel system is very good: a fine holiday can be spent in the countryside in the discovery of village churches alone. There is great pleasure in "dating" churches from the examination of the fabric, from the tombs and monuments, and the quaint, archaic inscriptions on the walls. There is a thrill to be obtained from climbing up the narrow winding stairway to the belfry, and looking out upon hedged fields below.

As Mr. Greening Lamborn puts it, "To be insensible to the mute appeal of a building so rich in human pathos is to lose an emotional stimulus, to forgo a spiritual experience, and to neglect an opportunity to enrich our own personalities by developing our powers of imaginative sympathy."

Our national monuments are far from disregarded by the American visitor—in fact, to pay a visit to St. Paul's Cathedral and to Westminster Abbey seems to be the self-imposed task of every new arrival in London —but the aim of this letter will have been achieved if your interest has been aroused in what is actually of great importance to the background of English national life.

JOHN J. VIVIAN
London University

---

IT SEEMS every field of science and mechanics is rushing in an intense and hurried effort to better and more perfectly design all equipment to fit its particular function, whether it be a pin or an airplane. This action, I believe, is natural for our modern youth and is accepted enthusiastically by the general public. But what are the majority of our architects, designers, and contractors doing in the design of small homes? As far as I can see, practically nothing.

The use of materials and their quality may be somewhat different from what was used by our ancestors, but the appearance remains basically the same even down to the cabinet detail.

Are the designers in architecture in a groove and afraid to reach out for something new because they are unwilling to risk a slight contrary reaction of the public? How can the home buyers become educated to the fact that design should be controlled by function if the architects themselves are desirous to continue to grasp unto that which others have designed before them. Let's have a mind of our own and design for the world of today.

In each PENCIL POINTS I look for more good present-day small home designs, but to find them is more the exception than the rule. Why should we absorb ourselves with "Cape Cod," "English Colonial," "Dutch Colonial," etc.? Whether it shall be called modern or functional design let us do that which is good.

PHILLIP AKERSON
University of Minnesota

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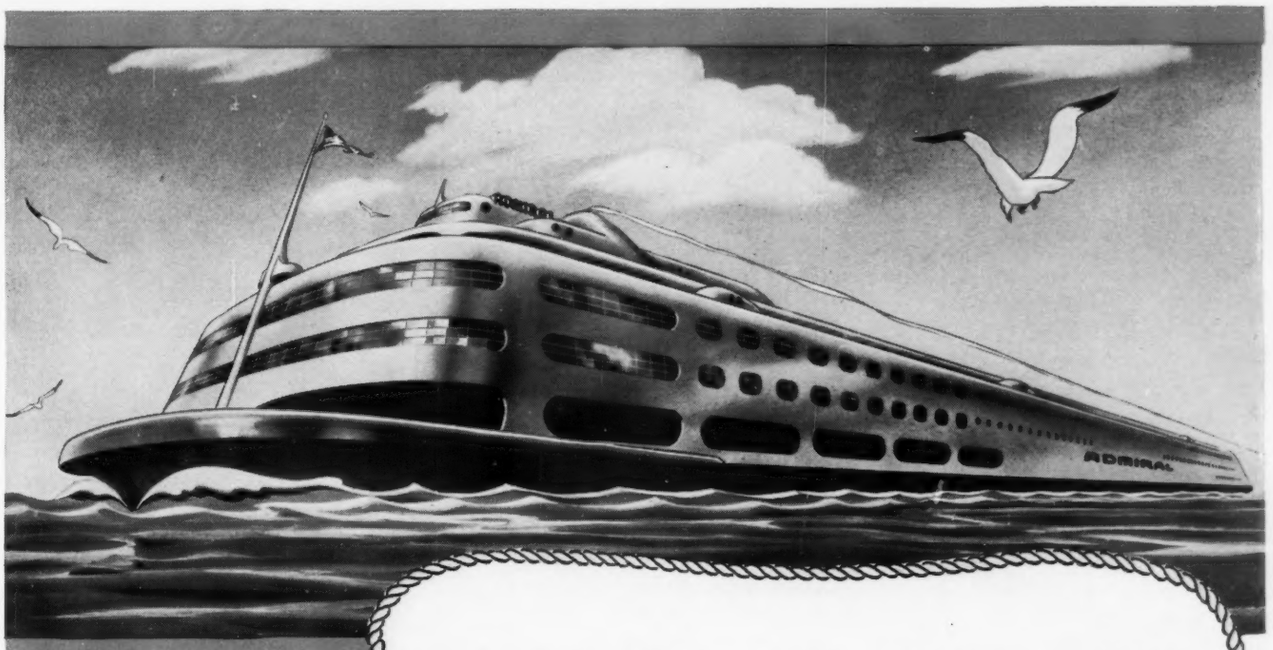
FRANKLY, I'm becoming just a little tired of having people say to me, "So you're studying city planning, eh? Well now, isn't that interesting,

*(Continued on page 32)*

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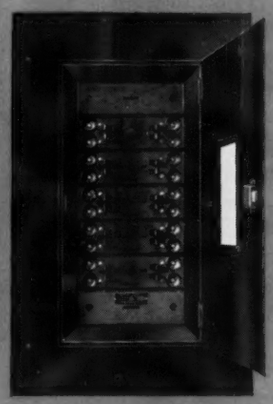

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(pause) oh, by the way, just what is planning anyway?" How would you feel if someone asked what the meaning of architecture was?

We all know that planning in one form or another is an essential part of our lives. Taking out an insurance premium, having a baby, building a house, or formulating a park program; all these will have a better chance of survival if we do a bit of looking ahead and are "choosy" with the methods taken. The design of a man's home, his place of work, recreation, schooling, etc., is truly a vital part of his well-being, but this is far from being the whole story.

Let's take the example of a comfortable home in a decaying neighborhood. A filling station has opened up on the corner and the big house next door is now being run as a boarding house. The children like the candy store beside the filling station, but a pretty tough crowd hangs around there and only last week Johnny came home displaying a black eye and a new barrage of foul language. Daughter doesn't like to walk home from the Young People's Club at night since that smart alec got fresh with her. Many of their friends have left this part of town and the new neighbors aren't as pleasant as they might be. The family is faced with putting up with a condition that becomes ever less desirable or moving to another location. As a matter of fact, Father went to his real estate friend to see about selling the place and was alarmed to hear that he probably couldn't get more than half of what he refused to sell it for six years ago. This family is in real trouble and it's not because of termites or a leaky roof, for the house is in A-1 condition. The protection of a home, or any other kind of desirable building, depends just as much on control of the environment as upon the foundations.

But what has this to do with architecture? The job of designing and building doesn't extend to holding a protective wing over the neighborhood in which the building is located. That is up to somebody else, perhaps real estate or landowner groups. And besides there is a perfectly good zoning ordinance. If he's lucky your client may have a zoning ordinance, but he is of the favored few if he has any real protection from it. Adequate zoning requires thorough analysis, planning, and good administration, and not a pigeon-holed law supported only by skyhooks. It has been estimated by Mr. Orton of the New York City Planning Commission that one-tenth of one per cent of the country's cities, counties, towns, and townships have anything that approaches adequate planning facilities, i.e. adequate protection for Mr. Homeowner, your client.

Architecture requires thinking in terms of design for personal human use and not in terms of mannerisms of the past. City planning thinks in terms of collective human use and is no longer confined to the monumental public works and axial parkways of the "city beautiful" school of thought. Both must be tuned to the needs of the human being, either singly or in groups. Only the scale of operations is different; the function is the same. It has been said in this column that architecture must not suffer by an excess of engineering training but there is one type of engineering that we need badly: we must come to understand the structure of people living together in communities — what are the points of greatest stress and how can we brace against them? Planning for the future in broad terms of area and activity is one answer to this and it is high time that architects and planners got together to further this cause of better living-use. Won't you then, as future architects, join the ball game by getting better acquainted with what the planners do and whereof we speak!

ROBERT S. RUSSELL
Planning and Housing Division
Columbia University

---

ONE will hardly deny that many people, after a veneer of culture, in time revert to type. One also will not deny that Architecture has, time and again, reverted to some particular period or another. It is remarkable to see how far back much contemporary planning has gone.

Many thousand years ago, a single cavity served as shelter for a family. Even Architecture, in its incipiency, assumed the proportions of no more than a single room — which served as living room, dining room, and bedroom. Through ages of further civilization and development in Architecture, however, such mode of living came to be considered plain and vulgar. Not too long ago, the domestic plan of a house afforded great privacy. Particular people demanded a house in which they could live with privacy and dignity. They demanded a room, for instance, where they could dine and enjoy undisturbed conversation. This was a specific room, not just the corner of some other room which also included waiting guests, or some salesman on a particular mission.

Today we have reverted far, far back, to the time when one entered, ate, and lived in the same room— not to forget sleeping there, too. One grants that low-cost housing has made it possible for some people to have livable homes by combining the functions of several rooms into one. Regrettably, contemporary planning has not confined this characteristic to low-cost housing. Houses in *every* price range have this open plan, where one end is the living room, the other end the dining room, and the circulation to the upstairs and the front door are frequently incorporated, too.

It is natural to want privacy. Only crowded conditions and economy force the "circus arrangement" on people. Under these conditions and in apartment life it is understandable. One appreciates these facts. But why must this "circus plan" penetrate the characteristic arrangement of so-called modern planning? One does not insist that planning confine itself entirely to the usual geometric squares and rectangles, isolated on one side or the other of a hall and called "living room," "dining room," etc.

If civilization has demanded this change, rather than the potential modern architect forcing it on the people, why has not civilization demanded not only that the kitchen, dining room, living room, and hall be one, but also that the bedroom, bathroom and dressing room be one and communal. If we are going to revert and "get cozy," let's do it right! If not, then let's plan with a freedom and functional approach but still preserve privacy wherein people can enter a house and go to the part they desire without interrupting a meal or living room conversation; where they can dine in quiet, and in general live with *privacy* and dignity becoming particular people.

PAUL PIPPIN
Columbia University

VOLUME XXI NUMBER 7 JULY, 1940

## ARTICLES


INTERIOR DECORATION, 1940 — *TALBOT F. HAMLIN* — 431
KENTUCKY IDYLL — *HUBERT G. RIPLEY* — 447
PENCIL BROADSIDES, 4 — *THEODORE KAUTZKY* — 465


## SPECIAL PLATE SECTION


A CROSS-SECTION OF THE PRESENT STATE OF THE ART OF DELINEATION IN AMERICA, ILLUSTRATED BY EXAMPLES OF THE WORK OF *HUGH FERRISS, OTTO R. EGGERS, CHESTER PRICE, J. FLOYD YEWELL, SCHELL LEWIS, THEODORE KAUTZKY, ALBERT LOECHER, OFFICE OF WALTER DORWIN TEAGUE, MORRIS SANDERS, LOUIS C. ROSENBERG, SAMUEL CHAMBERLAIN, CHESLEY BONESTELL, GEORGE COOPER RUDOLPH, WILLIAM LESCAZE, ROGER BAILEY, WILLIAM JENSEN, ROBERT LOCKWOOD, OTHO McCRACKIN, FREDERICK R. WITTON, ALBERT E. OLSON, EARL PURDY, HARRISON JOHN OVERTURF, BURT SULLIVAN, JEROME ROBERT CERNY, ALAN C. DAVOLL, FREDERICK CROWTHER, LEO J. COWLEY, OFFICE OF NORMAN BEL GEDDES,* AND *THE ARCHITECTURAL DEPARTMENTS OF MASSACHUSETTS INSTITUTE OF TECHNOLOGY, YALE UNIVERSITY, UNIVERSITY OF ILLINOIS,* AND *NEW YORK UNIVERSITY* — 401


## PLATES


BEACH AT TREGASTEL, BRITTANY — *THEODORE KAUTZKY* — 463
LEBRUN PRIZE, 1940 — *JAMES W. BREED* — *61*
PARIS PRIZE, 1940 — *EUGENE WASSERMAN* — *62*
ROME PRIZE, 1940 — *WALKER O. CAIN* — *64*


## THE THRESHING FLOOR


LETTERS AND DISCUSSIONS BY *ELI BENEDICT, WALTER DORWIN TEAGUE, LEE VAN SCOYOC, L. L. WOODWORTH, JOHN P. BOWLES, MIES VAN DER ROHE, CHARLES EVANS HUGHES, III, JOHN J. VIVIAN, PHILIP AKERSON, ROBERT S. RUSSELL,* AND *PAUL PIPPIN* — 27


## SELECTED DETAILS


THE WORK OF *FELIX AUGENFELD, CARL J. JENSEN, ELDREDGE SNYDER, TALCOTT & TALCOTT, TENNESSEE VALLEY AUTHORITY, O'NEIL FORD & A. B. SWANK,* AND *ERNEST A. GRUNSFELD, JR.* — 451


## DATA SHEETS PREPARED BY *DON GRAF*


STANDARD WOOD-SLAT VENETIAN BLINDS (1 AND 2); VENETIAN BLIND INSTALLATION (1 AND 2) — 459


## HERE, THERE, THIS, AND THAT


NEWS FROM THE FIELD, COMPETITION ANNOUNCEMENTS, AND BOOK REVIEWS, ETC. — *16*


COVER DESIGN AND TYPOGRAPHY BY *GUSTAV JENSEN*


# PENCIL POINTS

KENNETH REID, EDITOR. CHARLES MAGRUDER, MANAGING EDITOR
DON GRAF, TECHNICAL EDITOR

*THE MONOGRAPH SERIES*
RUSSELL F. WHITEHEAD, EDITOR

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# ARCHITECTS ARE ESSENTIAL TO PREPAREDNESS

From now on, the first concern of every American must be the development of adequate national defense — against enemies without and within our borders. For the moment, at least, we will have to push into the background our divergencies of opinion between political, racial, religious, economic, or occupational groups. Important as these honest differences may have seemed, all our interests must now be merged into our great common transcendent interest, as Americans, in the preservation of our country and its liberties. If we haven't the sense and fortitude to recognize this, we are either not truly Americans at heart or we have, as the dictators have stated, become decadent and undeserving of survival. While we disagree with their assertion, we must recognize that it is already being put to the test.

It is a test of our ability to proceed with orderly speed to organize our industrial production to turn out munitions of modern war on a vastly increased scale. It will try whether the free American people can voluntarily cast aside individual selfishness to a sufficient degree to compete successfully with the state-enforced selflessness of the regimented totalitarians in a race for arms supremacy. It will call for every bit of physical effort, brain power, and spiritual force we can muster. It will not be easy. Cooperation, as an American trait, is rivalled by Competition.

People have nodded wisely and said "Modern warfare is fought between whole peoples" so many times that the meaning of the words has been lost among their sounds. Now we are face to face with the horrible fact. We have seen France crushed, largely because her people were divided and failed to prepare with their *whole* strength. Before these words appear in print, England may be on the way to a similar fate for similar reasons. The time is too short, perhaps, for us. We will have to compensate for its brevity by doubling our intensity.

Architects are technicians in the field of building. They can plan and design for rapid and efficient construction. The country will be needing their services in adding to the existing industrial plant. Industrial housing will have to be built, with all community facilities. Protected airports will have to be designed. Hospitals and Concentration Camps will possibly be needed.

With commendable foresight, President Bergstrom of the A.I.A. appointed last January a Preparedness Committee. This committee, under the Chairmanship of Stephen F. Voorhees of New York, is at this moment conducting a census of the architectural profession with a view to accumulating in Washington an accurate and up-to-date catalogue of available talent experienced in all special types of building design likely to be encountered. Every one of the 14,000 architects addressed should respond to the questionnaire. It is the first step towards systematic organization.

At this writing, no general plan for implementing the national effort has been made public. Presumably, such a plan has not been completely formulated. It is inconceivable that it is not, however, being rapidly developed. In due course it will be made known and put into effect. Our national leaders are fully aware of the emergency. We have no other sensible course than to trust them and to unite behind them.

In the meanwhile, we owe it to our country to set ourselves in readiness to act when called upon. We can use the time that remains to increase and perfect our technical knowledge of the types of buildings likely to be needed. As to our general skills and abilities as architects to plan and direct the execution of construction, the profession at large has what it takes.

There is one danger, which must be guarded against by the professional leaders now in contact with Washington. It is that in the current scramble of individual well-organized entrepreneurs to get, as they think, their cut of pie, the profession as a whole will be shouldered aside, as it was in England, in favor of other building agencies more impressive as business men but less understanding of the broader implications of design and hence less truly efficient. A heavy responsibility lies upon Mr. Bergstrom, Mr. Voorhees, and their associates to see that it does not happen here.

K. R.

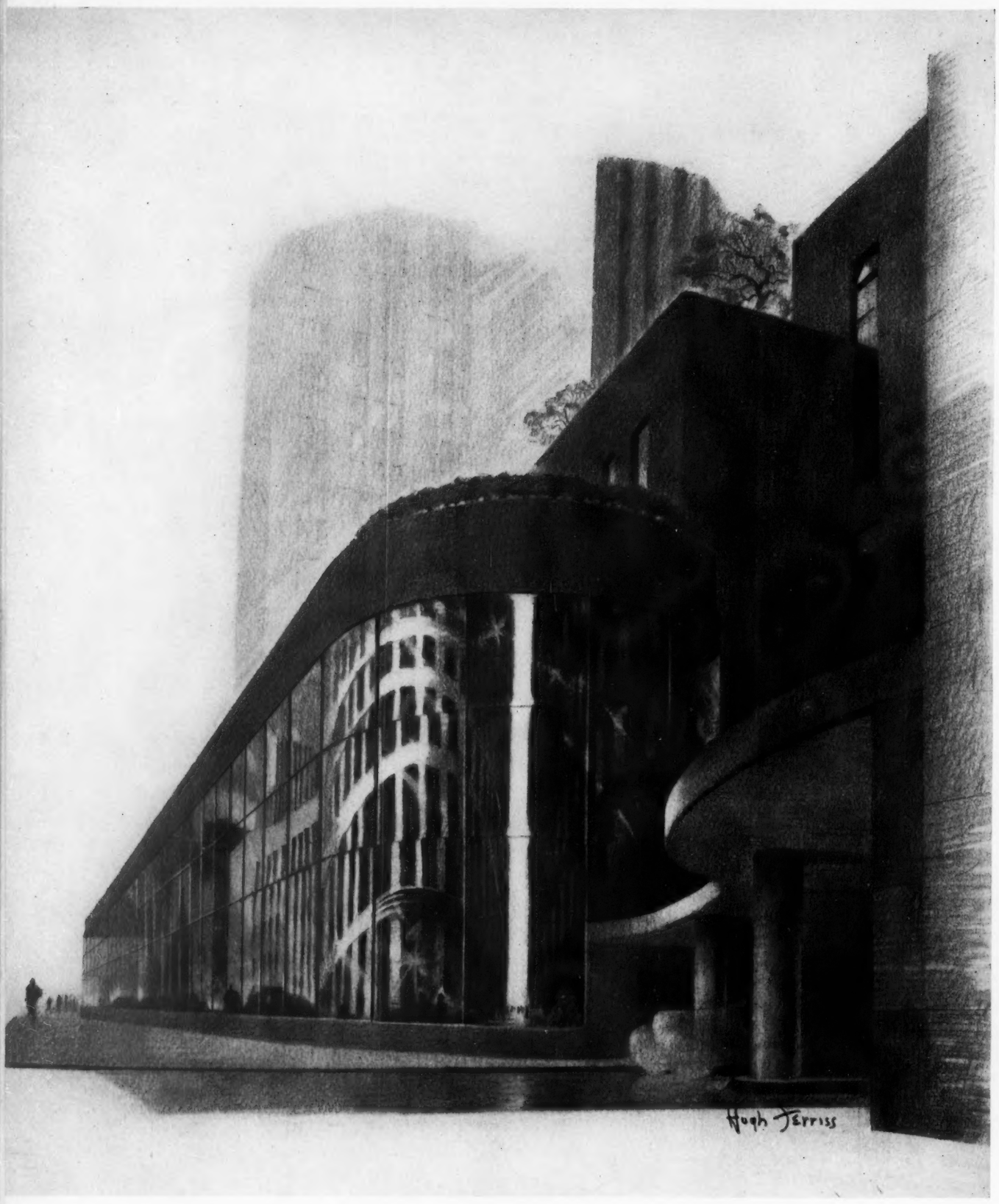
*The proper relation of architectural drawings to the architecture they represent has long been a subject for active discussion among architectural men. That the architectural presentation drawing serves a highly useful purpose is hardly to be successfully denied. The development and continued existence of a substantial number of specialists in the field of rendering is in itself evidence of the utility to the architect of the graphic method of visualizing projected designs, both for himself and for his client.*

*Yet there continues to be some controversy, mainly centered about the question of truth. Drawings can be highly deceptive. Some architects, aware of this danger, have sought to escape from it by turning to the model. Others, who have decided to be concerned more with how their buildings work than with how they look, have adopted a diagrammatic form of delineation and regard with scorn the "pretty picture" school of visualization.*

*All are pretty much agreed that the drawing should tell the truth—but what kind of truth, and how much? Is the literal truth about the projected assemblage of sticks and stones enough or should there be added, so far as the delineator is able, some expression of the spiritual quality, a suggestion of the designer's aspiration towards a beauty born in his mind, possibly not to be quite reached in the execution of the building itself? Once having departed from the strict literal truth, is it possible to check further departures, motivated by less noble intentions? Clients are notoriously scarce and elusive these days. How far may an architect stretch his conscience under the urge to persuade or retain a client's interest through the admitted power of brilliant draftsmanship? These are questions to be asked of himself by the delineator as he approaches his task and by the architect of himself as he commissions the drawing to be made—questions which require for their proper answer a high degree of essential honesty. It is perhaps noteworthy that the successful men in this field are men of high character who take their responsibilities to society most seriously.*

*On the following pages will be found a selection of drawings, made by many different men for many different architects. They constitute a sort of rough cross section of the present state of the art of architectural delineation in America. Some of the men represented have been leaders in the field for many years; some are not so well known. The drawings speak more eloquently than words of each man's attitude towards his work and of the degree of skill he possesses. It is our hope that they will be collectively of use and inspiration. Each reader will of course draw his own lesson from them.*

*To devote this much space at this time to a subject far removed from the hateful realities of war and the preparations against war, may be criticised as "fiddling while Rome burns." Perhaps we are guilty of taking one last grateful look over our shoulder at some of the things architectural men have loved and enjoyed before we turn to the consideration of the stern necessities of the months to come. While we pledge ourselves, however, to the performance of our duty henceforward of disseminating among architects all essential technical information that we can obtain to help them in the tremendous job that lies ahead, we are perhaps symbolizing here our desire and intention to provide at the same time some anchors to the arts of peace. We shall be needing such anchors.*




NUMBER TEN, ROCKEFELLER PLAZA — STUDY BY HUGH FERRISS

REINHARD & HOFMEISTER, WALLACE K. HARRISON & J. ANDRE FOUILHOUX, ARCHITECTS, NEW YORK

# *RE* RENDERINGS

## BY HUGH FERRISS

What is the use of making architectural renderings? What *is* an architectural rendering? PENCIL POINTS, in raising such questions, has asked for some personal opinions. With today's emphasis on types of construction which were formerly not called "architectural" — e.g., airways, highways, shipyards, industrial plants—the very term "architectural rendering" may seem, at the moment, inadequate. However, what applied to visualizing an Empire State building, still applies to visualizing a LaGuardia airport, an East River Drive, a new drydock, or a proposed munitions plant; the term will serve for the present discussion.

It seems to me that an architectural rendering is a picture, any picture, that really looks like a building; any picture whose aim is to render clear—to make plain, record, report —some particular set of facts about some particular building project. Its aim is to communicate those facts which cannot be readily communicated in words.

In saying "architectural rendering," please emphasize the first of the two words. The "rendering"—the act of painting or drawing—is a means toward an end; the end is architecture. Here is a distinction between the true architectural rendering and the general run of pictorial art where the picture itself is the end in view. You can see this distinction in almost any architectural exhibition you go to, any judgment of students' work. There is almost always the exhibitor who was obviously carried away by the pleasure of painting or drawing (that lovely wash! that fine careless line!). He is the enthusiast over technique; cares more about how he is talking than what he is saying; his water-color needn't resemble a building, but it *must* resemble a Sargent! His picture has a subject mainly, it would seem, because he couldn't make a picture without a subject. In short, he has, I think, put means before ends.

The other exhibitors differ in this respect. Their chief interest was in their subject, and they made a picture mainly because they couldn't express their subject without a picture. They had something to say and that was more important than how they said it. What they were after was a clear statement of some architectural conception. They kept this end in view.

From time to time, whole schools of rendering appear which seem to put means before ends. Undoubtedly, expert chinese-ink renderings, with all shadows cast at 45° (and all that this implies) have a rating as pictorial art. You see some exquisite work. Yet it seems to have little relation with the way buildings really look, and it perhaps helps to supply circumstantial evidence for the case against the Pretty Picture.

Another example of means over ends is the popular custom of laying out a house in careful 2H lines, precisely following the rules of two-point perspective, and then, having done up the house to the last stitch, adding at right, down-stage, the single enormous tree in a technique that has suddenly become free as a bird. Or perhaps the overall cobalt wash, beautifully transparent —like the house. No doubt the case against

Paper Architecture rests, in part, on the fact that in so many renderings, on paper, of buildings, the chief impression you get is not of buildings but of just—paper.

Naturally, these styles in rendering eventually produce reactions. It is not surprising, but it is refreshing, that some students said, in a recent discussion, that they saw no point in making any renderings at all, no point in employing perspective. "Why not draw in isometric projection?" I said that as far as I knew, the point in making a rendering is to bring out how a building really looks, or is going to really look when built; also, that how it "really looks" means, of necessity, to us, how it looks to human eyes, not to birds' eyes or giraffes' eyes or the eyes of a dodo or dada. The only objection to isometric (if offered as a true portrait) is that no one ever sees a building in isometric, just as no one ever sees a building in plan, section, or elevation. As for perspective, it is useful insofar as it aids in showing how forms appear to human eyes. Certainly, the rules of perspective are not laws of nature; in actuality, you see a building with two eyes, not one; from several view-points, not one; and the mind sorts what the eye sees. We will no doubt expand our understanding of "perspective" in time and at least one student is taking this expansion as subject for this year's thesis. Renderings are not technical instructions to contractors, as are plans and elevations; they are not a code for the architectural élite; and they are by nature concerned with realism, not surrealism.

These opinions brought out an enormously interesting reaction. It turned out that the reason this particular group wasn't interested in pictures that aimed at showing how buildings really look, was that they didn't care how buildings really look. What they were after, in architecture, was set-ups calculated to work. They not merely denied, as most people do, that architecture is solely, or mainly, a visual art (certainly, a house is to be lived in rather than looked at); they denied that it was in any sense a visual art (you weren't going to look at the house at all). Maybe they think architecture is invisible! I confessed that the vista, thus opened, of buildings without any particular form, without presence, visual significance, or even visibility, seemed to me as melancholy as the prospect of a race without eyesight. Blackout!

Turning from students for a moment, one finds that the mature leaders of architecture of whatever period—and, in this period, of whatever school of thought — are keenly aware of the fact that their buildings are visible, and very much concerned, indeed, with how they look. I think this may be especially true of leaders of the modern movement, if only because this scientific and technological age, in giving builders so many new materials and new ways of putting them together, has opened up a new world of visual interests and delights. Certainly those meticulous copies of ancient architectural models offered not much of a problem in visualization; everyone knew how they looked even before they were proposed! But contemporary architecture is now presenting some new features. It will take time to scan them. Changes in buildings may imply changes in pictures of buildings. I must say that I have yet to see an adequate rendering of a thoroughly modern structure. But that modern buildings have visual interest, is beyond question. To say that modern architects are "functionalists" solely, and thus not interested in beauty, is just so much fashionable talk. The most renowned "functionalist" I know, has a secret interest in beauty that is positively intense. The fact that he doesn't use the word in drawing-room, or drafting-room, conversation is a mere idiosyncrasy, or complex. Maybe he is shy about it. Furthermore (I won't give him away by mentioning the name) he privately makes pictures that are a good deal more than pretty: they really look like buildings.

Assuming that we can agree, at least for the remaining two minutes, on a definition—an architectural rendering is a true rendition of architecture—the question remains, what is the practical use of the renderings?

For one thing, some evidence has collected to indicate that it is useful to have your client understand what you are proposing.

It is a historic fact that in the year 1940, a certain group of clients didn't build a certain building because they couldn't understand what in the devil the architect was talking about. *He* understood his plans perfectly, but *they* didn't. For one thing, they couldn't read plans; anyway, they thought these were funny plans, drawn in a shorthand that was lucid—to the initiates. The architect's motto was, "I don't draw, I build." In this case he didn't build. At a nearby conference, another architect, willing to communicate, signed a contract for a power-plant rather largely on the basis of a true perspective which had taken him a couple of hours to draw. It wasn't that the clients were enchanted by a pretty picture (it wasn't pretty) but that the realism of the picture increased their sense of the reality of the project.

Students may regard all talk of sketching for clients as mere salesmanship. They are free to think as long as they can, i.e., until they take up independent practice, that architects don't "sell" ideas to clients. But is there not involved, also, an element of professional service? Shouldn't a client be allowed a realization—which includes a visualization—of what he is getting? Suppose the client is a corporation and the architect, a board of design; may not a clear picture of the contributory ideas be not only wanted but demanded? Suppose the "client" is a nation in need of construction for defense, and the "architect" is the whole building profession; may not visualization be in order? Or, rather, vision.

Aside from the use of rendering, as a means of communication, a pictorial language, there is, of course, its use to the architect himself, as a step in design. Most architects, as a matter of course, can draw soundly in perspective, though a few, surprisingly, can't. I knew one architect, years ago, who couldn't draw at all. It may have been mere coincidence, but this man was always genuinely surprised by the way his buildings looked after they were built. Sometimes pleasantly surprised, sometimes unpleasantly, but invariably surprised! The majority of architects, however, keenly sense relationships between forms drawn and forms built.

Standing before a completed building, any real architect, any masterbuilder, is engaged, with a peculiar intensity, in *seeing* the building. He sees it more clearly than other people see it. His eye is a tool par excellence. And if a building does not yet exist, if he is still designing it—he sees that building also. He sees it as clearly as though it did exist. His preview equals his view. What other people see on his drafting board is paper and drawing instruments. What he sees, there, is a building. This fact is the *raison d'être* of architectural rendering.

*Peter A. Juley & Son*

## CHESTER B. PRICE, NEW YORK

CONTRIBUTES, AS FOLLOWS, TO THE DISCUSSION

In analyzing an architectural rendering, I am not so much interested in how the work is done—whether the effect is obtained by charcoal stick, a flat pencil or a sharp one, a full wet brush or a dry one—as I am in the underlying thought.

I find some confusion in the public mind regarding the meaning of the term "rendering." The dictionary defines *render*—"to translate from one language into another" and gives as an example, "a painter *renders* a scene in a happy manner."

It seems to me that a rendering should be more than a mere translation of the architect's idea, or the *manner* in which the translation is made. It can and should be an original conception using, of course, the building or project as subject matter. In other words, an illustration, showing the character of the project and the atmosphere of the locality in which it is to be placed. I prefer the term "illustration" to "rendering," as more comprehensive.

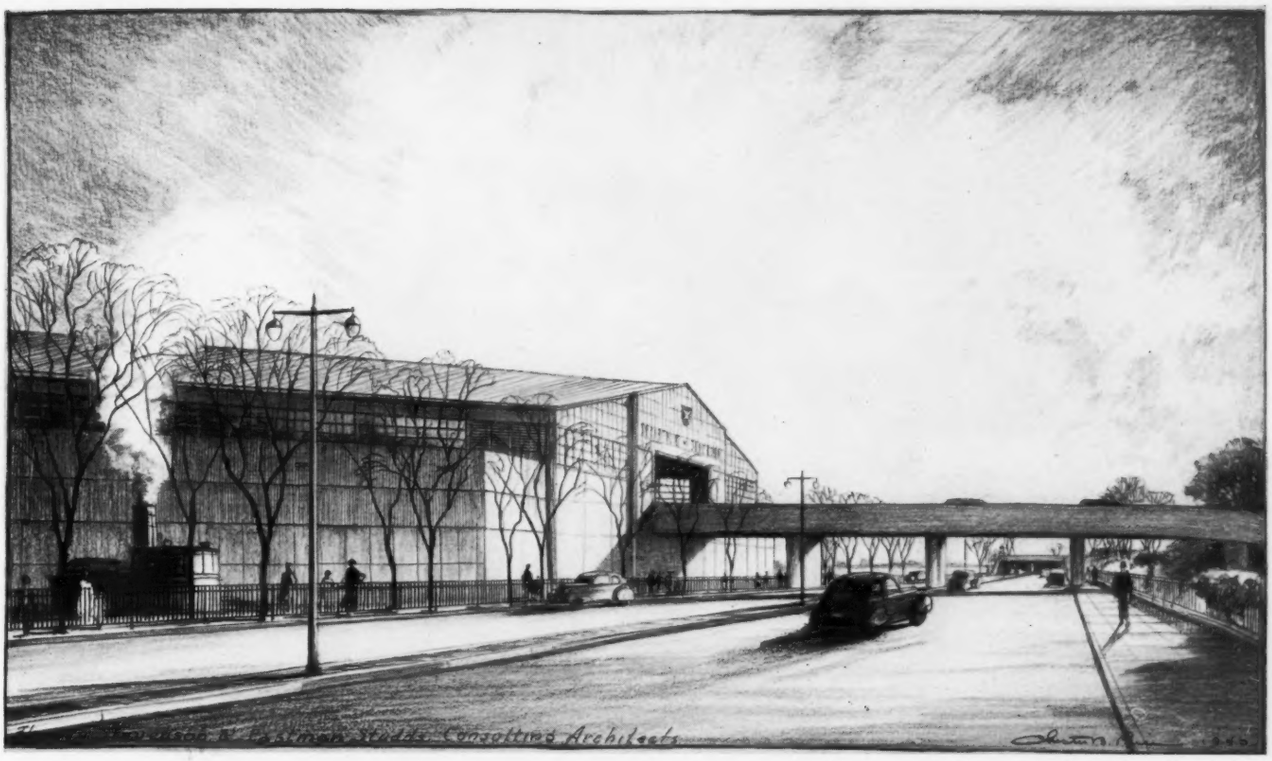
In beginning a drawing to be developed from the architect's blueprints, I like to have the architect tell me the story of how the design came into being and why certain features are emphasized. If possible I like to visit the site myself.

As I turn over the blueprints and the architect's story unfolds, I visualize several possible viewpoints—each with certain merit. Bearing in mind the site and orientation, I make several freehand composition studies to determine which will best express the character and scope of the design. From these, in consultation with the architect, I select one or more for final development, making accurate outline perspectives and studies, usually in charcoal, for composition before completing the finished drawing.

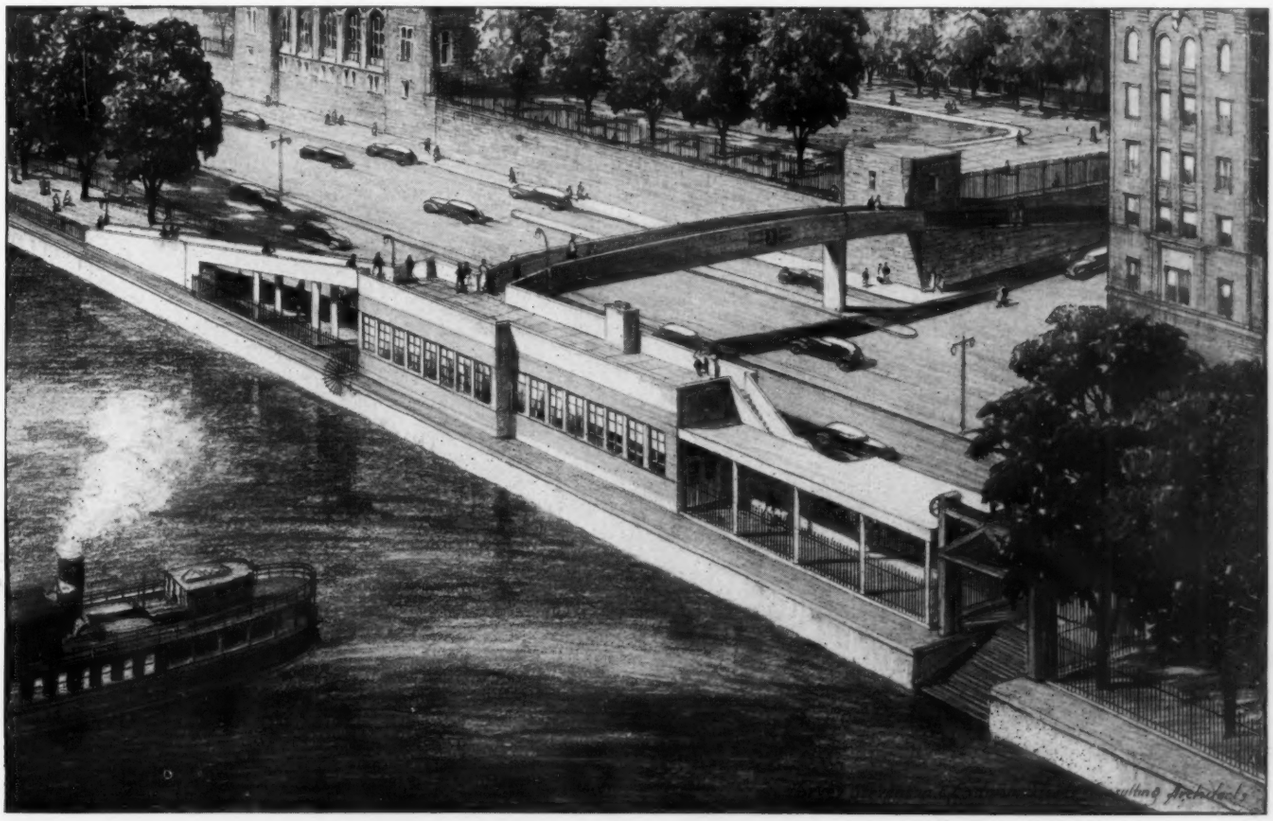
A thoughtful visualization of a project not only serves as a presentation to the owner or public, but provides for the architect a definite study of his design. An illustration which over-dramatizes the subject, or which makes the beholder more conscious of the technical facility of the artist than of the merits of the project itself, defeats, it seems to me, its purpose.

I do not mean to decry a dramatic presentation or a brilliant technical accomplishment. Some buildings, by their very form, demand a dramatic visualization. I do mean, however, that the subject should determine the mood and character of the drawing—for buildings have their moods and it's up to the illustrator to catch them in their happiest, or their most characteristic one.

Occasionally, younger men drop in to see me and I soliloquize a bit—"Draw all you can outdoors—draw everything—study varying aspects of light and the texture of material in mass; think in terms of design and composition; avoid the danger of a technical formula and the banality of a pet theme played over and over again, no matter what the subject may be. Good draftsmanship, in its last analysis, is simply the graphic expression of an idea—you must have something to say, a story to tell, if it's only the play of sunlight on a wall. Draw always to express a thought as well as to make a beautiful line or an interesting mass, and little by little you will acquire your own technical facility and characteristic manner—become master of your medium."

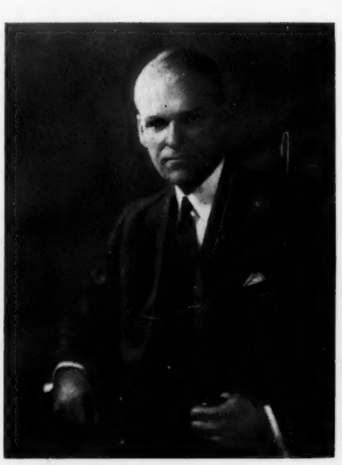


TWO RECENT DRAWINGS BY CHESTER B. PRICE ILLUSTRATE HIS WORK. SUBJECT MATTER NOT ENTIRELY ARCHITECTURAL BUT TYPICAL OF MUCH THAT IS TODAY PRESENTED TO THE ARCHITECT TO DESIGN AND TO THE ILLUSTRATOR TO VISUALIZE. PART OF A SERIES ON THE NEW EAST RIVER DRIVE DEVELOPMENT DONE BY THE DEPARTMENT OF BOROUGH WORKS, MANHATTAN, WITH HARVEY STEVENSON AND EASTMAN STUDDS AS CONSULTING ARCHITECTS. ABOVE, SANITATION BUILDING AT 91ST STREET FOR TRANSFER OF GARBAGE TO BARGES. BELOW, SMALL FERRY HOUSE AT 78TH STREET, BOTH WITH OVERPASSES



CHAPEL, CARDINAL HAYES MEMORIAL, A CATHOLIC HIGH SCHOOL FOR BOYS IN THE ARCHDIOCESE OF NEW YORK

## OTTO R. EGGERS OF NEW YORK



Underwood

My approach to rendering is different from that of the very modern delineators. I feel that the client is not up to the conventions that some delineators use; that he only wants to see what he is buying, in more of a natural graphic way. I have always attempted to make my drawing the nearest to what the building will finally be. I am first an architect and the design is my primary consideration; even while rendering, I am studying and designing the building.

Perhaps I have at times taken liberties with the lighting, to secure a more dramatic effect, but this has been only to accentuate the qualities of the design and has not misinterpreted the building.

## GEORGE COOPER RUDOLPH

Stowe Myers

Who came from Philadelphia to New York to practice the delineator's art, and who designed as well as rendered the interior shown below, says, "I have never seen it fail—a colored drawing of an architectural design is worth a thousand words. It answers all questions and, if made well, puts a note of finality to the design—makes it less subject to change. The delineator's job, in the past, has been one of drawing exterior perspectives. I feel that, as architects use more of modern materials, the delineator's job will be one of showing the relation of the exterior to the interior and *vice versa*. The correct choice of color must always be this delineator's forte." The drawing was done with airbrush.

Underwood

*Kazanjian*

## JOHN FLOYD YEWELL OF NEW YORK

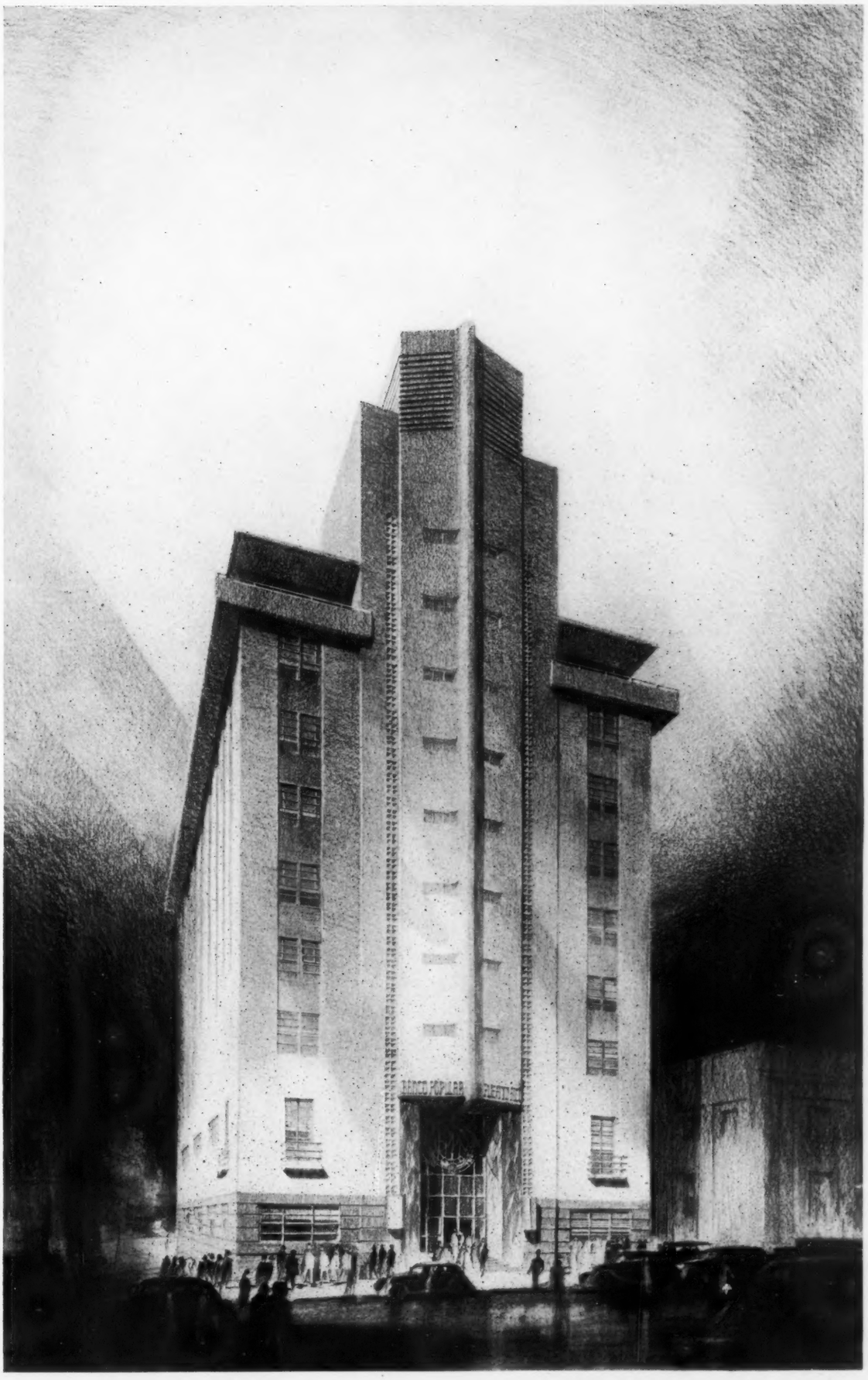
The percentage of the human race capable of clear visualization of any unseen object in three dimensions is very small. This is the reason for the existence of the picture maker known as renderer, architectural artist, or what have you. Plan and elevation alone may suffice to convey to the trained and experienced eye a clear conception of an architectural project but for most individuals a three dimensional representation, such as a good perspective, is necessary. This is particularly true when the creator of a design is called upon to explain it to others in advance of its execution. As long as there are clients, this need will exist.

The trend of this essential art of rendering has been to branch like a tree in many directions. There are just as many modernists, realists, surrealists, cubists, impressionists, and so on in this field as in the art world at large. This gives plenty of opportunity for freedom of individual expression. But this individual expression must be kept subservient to the necessity for conveying an accurate impression of the building you are representing, whether it is to be viewed by the designer or by the client. Truth is all-important.

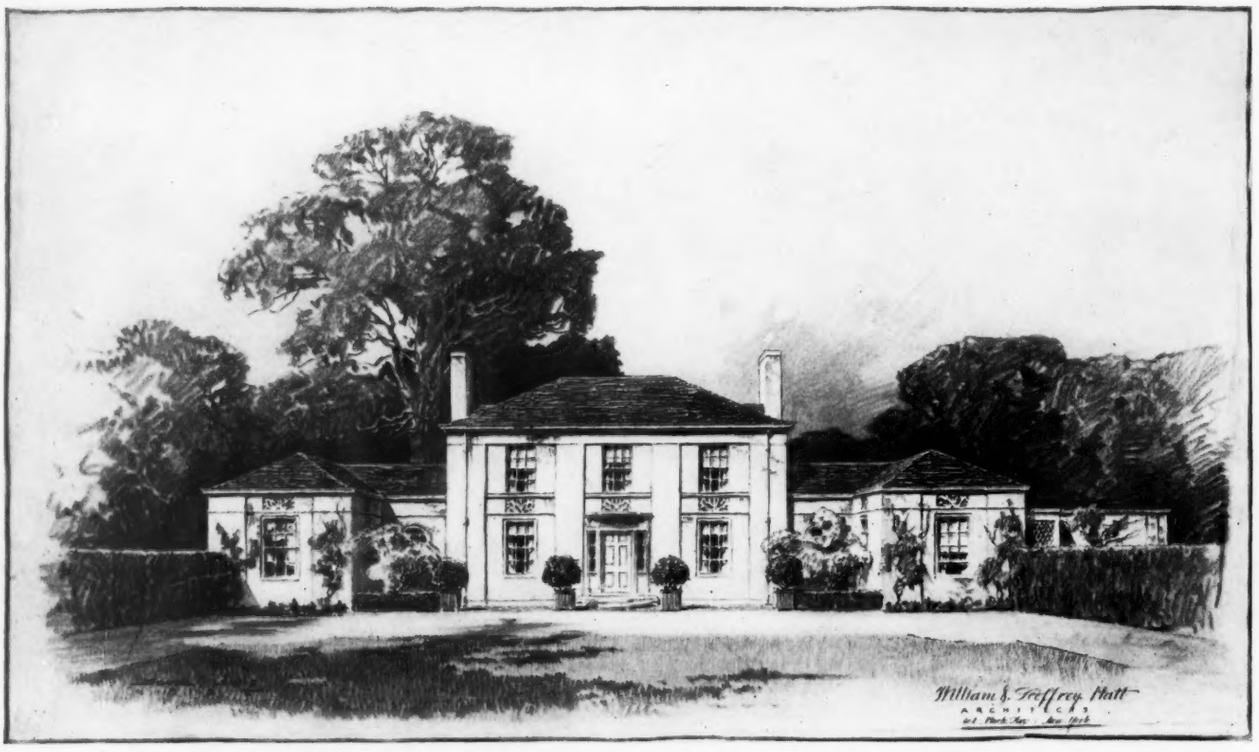
Truth, however, may be conveyed in a pleasant way by a picture which is well-composed with correct values or tones in proper relation to each other, with form and color properly balanced and an underlying scheme of pattern, just as would be found in a good painting from nature. The artist must, of course, be conscientious about this and not distort the subject into something which will never have a counterpart in reality, just for the sake of making an impressive picture. His problem is to make as good a picture as he can from the subject matter he is bound to depict faithfully.

The result he seeks will come about only by serious search, during which many charcoal studies on tracing paper are made, one over the other, each one better than the last until no further improvement in composition can be conceived. To go through this process is not lost motion, but a true saving in time and temper and an invaluable aid to assurance in carrying out the final drawing. Many such studies were made before the final drawing reproduced herewith was started. I dwell on this point because it has been my experience that the average young delineator is slow to realize its importance.

To be successful in this field, one must have an intensity of purpose to put into every drawing all the poetic beauty he feels within himself as he contemplates the architectural creation he is called upon to illustrate.



DRAWING BY J. FLOYD YEWELL OF A BANK BUILDING—CHAUNCEY RILEY OF HOGGSON BROS., ARCHITECT



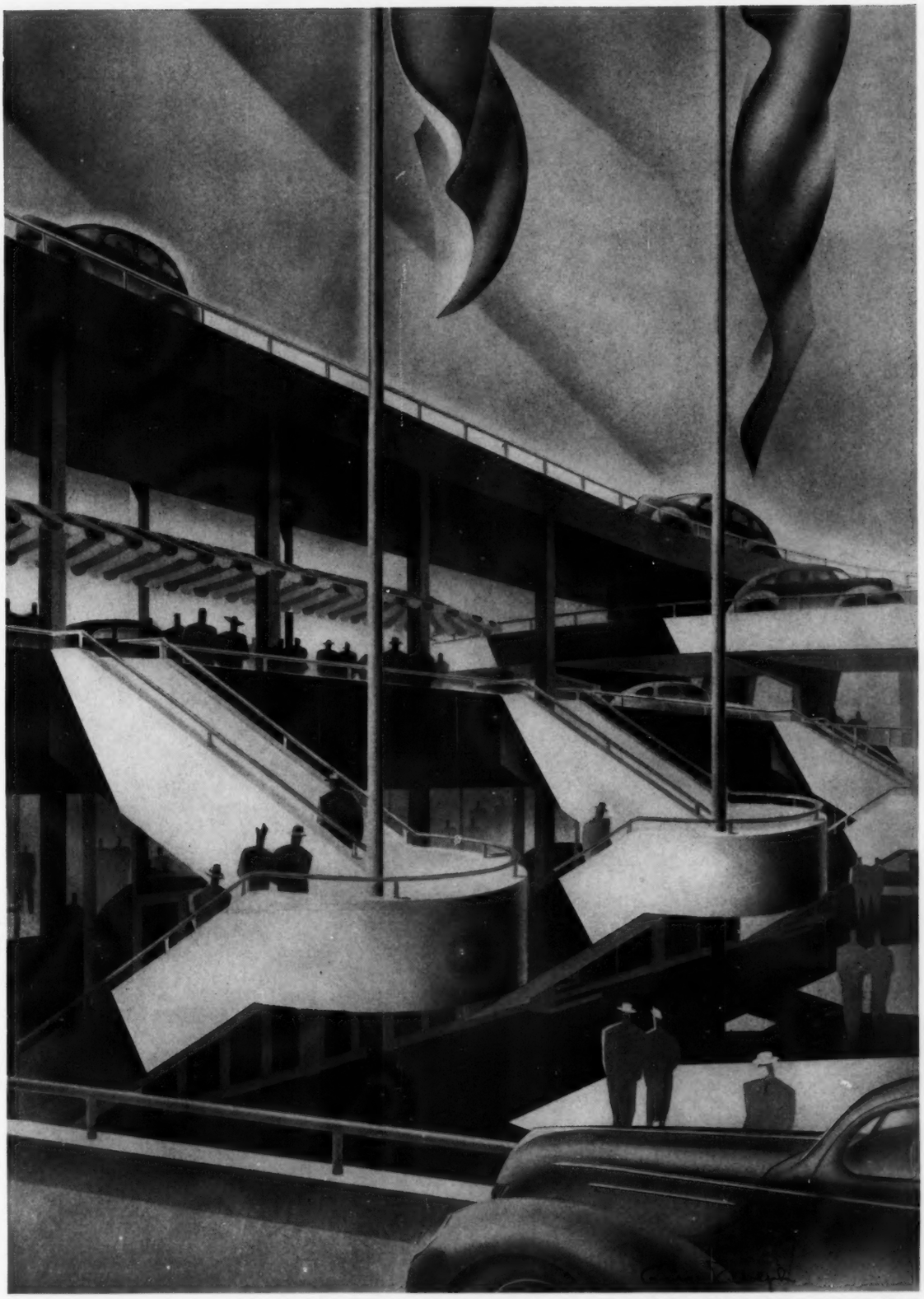

PENCIL DRAWING BY SCHELL LEWIS OF A HOUSE BY WILLIAM AND GEOFFREY PLATT, ARCHITECTS

## SCHELL LEWIS OF NEW YORK

The tendency of architects, or many of them, to get away from the use of renderings, is one that I have little observed, but my contacts are almost entirely with those who are using renderings.

The long continued depression must account for some of this—only too often when a man does get a job he is hard put to find the money to finance it and must cut his expenses to the bone even when he knows it is not to his best interest to do so.

The serious side of this subject is the failure of the architect to make use of such perspective studies and renderings as can be made in his own office; not pretty drawings but honest attempts to find errors in design. Over 15 years in Charles Platt's office thoroughly inculcated in me the need of this, and I am often surprised, on receiving fully detailed drawings of an important building for perspective layout, to learn that not a single perspective study has as yet been made. And this in the day of unfamiliar forms and new materials, when careful study would seem especially important. I doubt any threat to the professional renderer. A picture is still worth a thousand words and for the client it is the best assurance that he is getting what he expects to. Always there is the hope, too, that the picture may have some of the "magic to stir men's souls," which serves to revive flagging interest and may turn a prospective job into a real one.

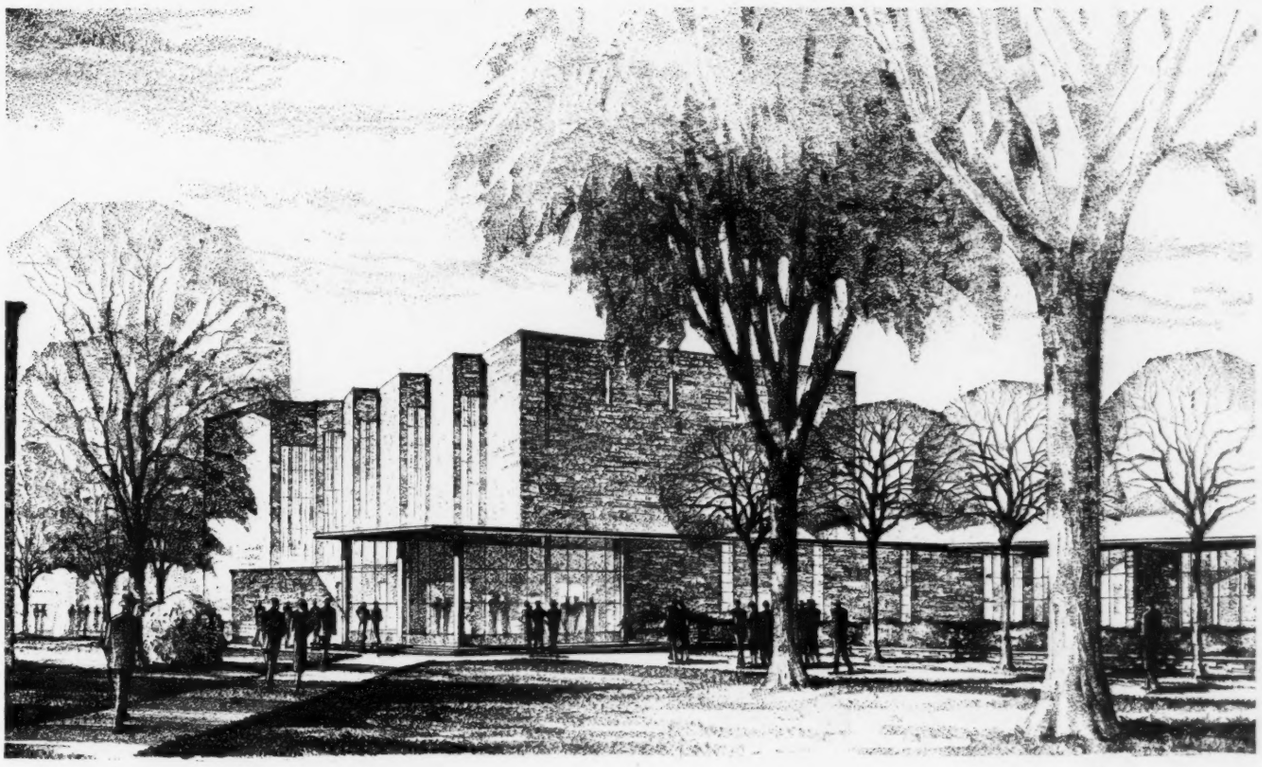


THE OFFICE OF WALTER DORWIN TEAGUE OF NEW YORK

Mr. Teague says, "Renderings submitted to our clients are schematic rather than pictorial. Since I am not an architect, such architectural design as we create is a by-product of non-architectural design problems. Therefore, we present a scheme as a working organism and the building as the obvious envelope required to enclose it. While we frequently make perspective renderings of our designs, we much prefer to submit both structural and product design in the form of scale models. All my three-dimensional design is developed in models."

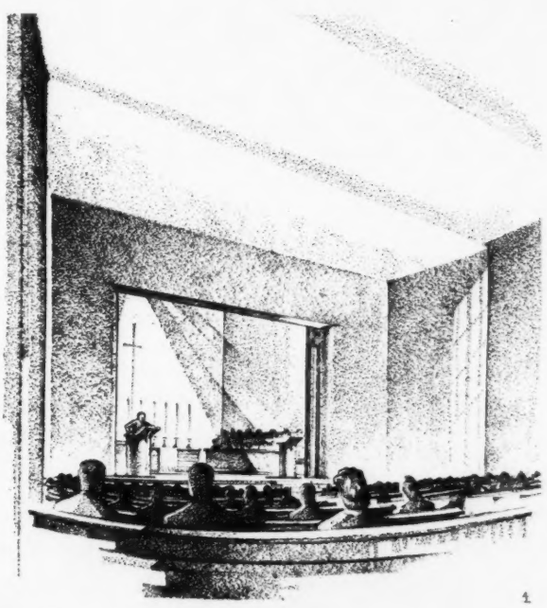
## THEODORE KAUTZKY OF NEW YORK

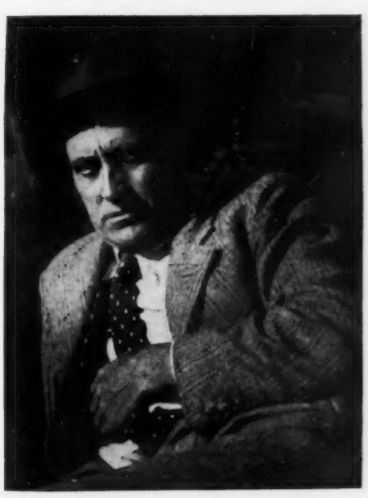
To this delineator there is a purpose for every drawing. The first consideration is to express this purpose as clearly and forcefully as possible. Important as contributing to the utility of the drawing is the matter of pictorial composition whereby the artist has power, through disposition of values and design of underlying pattern, to catch and hold attention and direct it where wanted. The drawing shown, made for New York's energetic Park Commissioner, Robert Moses, had as its purpose to illustrate the Commissioner's idea for a cross-town elevated motor highway. Note how the emphasis has been placed on the highway with no sacrifice of truth.



ALBERT LOECHER, FORMERLY GERMANY, NOW NEW YORK

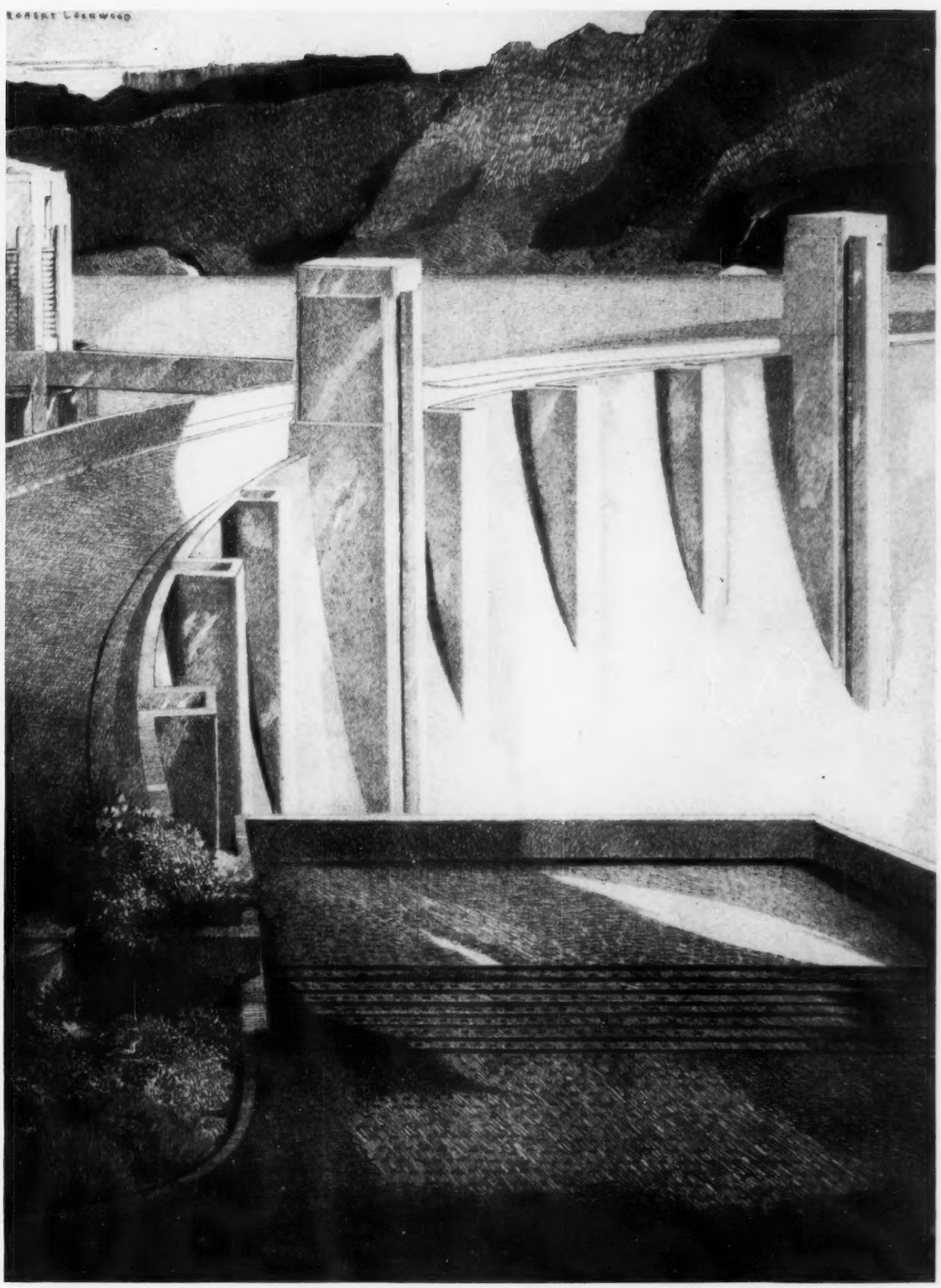
Mr. Loecher, whose career was reviewed briefly last month, presents here two drawings made with Negro pencil and Dixon tailor crayon. They are studies for the Library and Auditorium at Carroll College in Waukesha, Wisconsin, for which Ides Van der Gracht and Walter Kilham, Jr., are the architects. To this artist, a rendering must give a clear expression of the principal elements of the building or interior. The details, however, as of less importance, should be given only as an impression. The surroundings are not merely picturesquely attached things but should have organized relation to the building. Figures are not only to give scale but also to illustrate the character and use of the building. The complete drawing should express clearly to the layman the architect's idea.





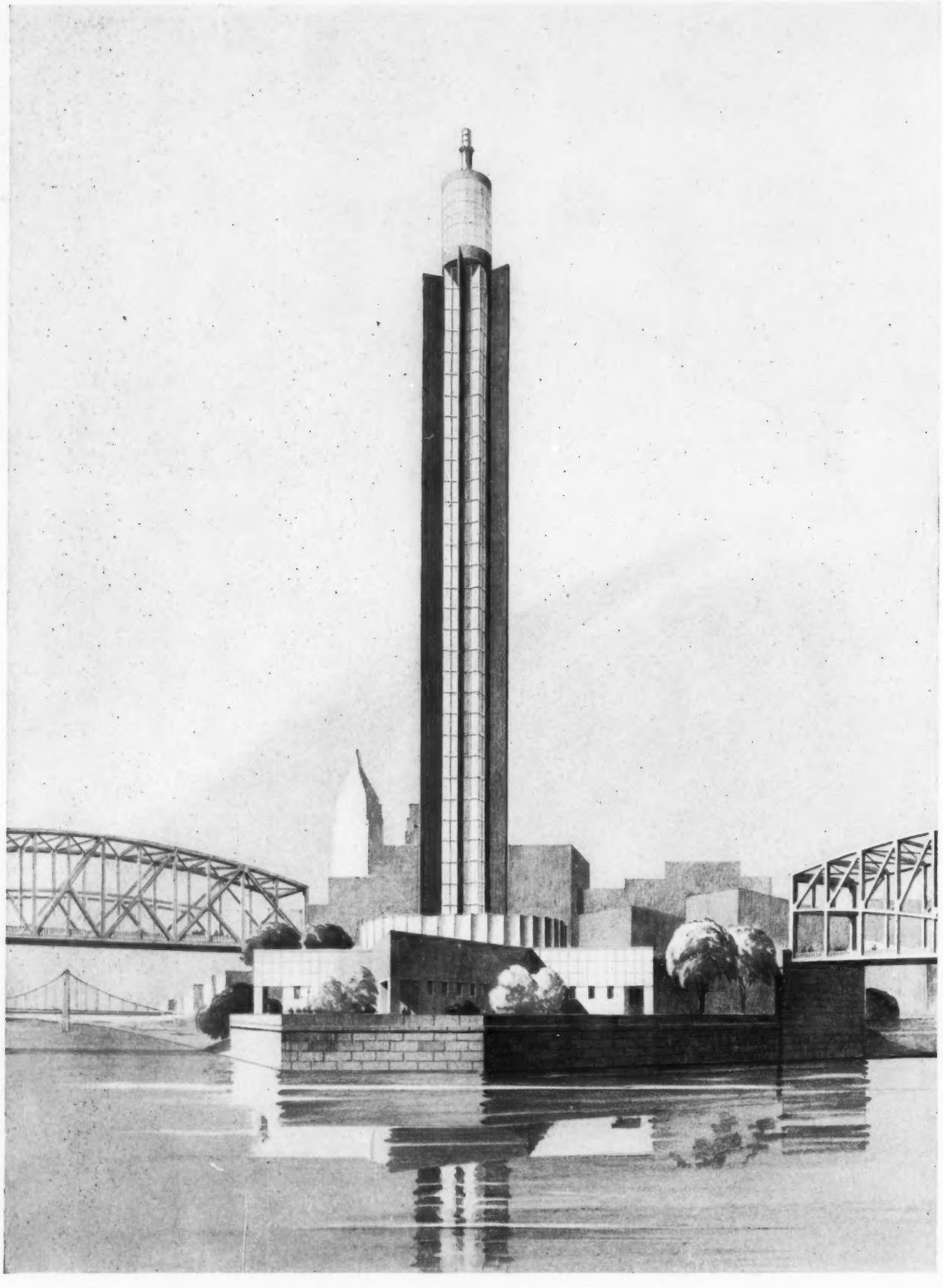
## CHESLEY BONESTELL OF SAN FRANCISCO AND LOS ANGELES

This artist and painter of architecture spent some years prior to 1931 in New York and has subsequently been located on the west coast where he has been doing rendering for both architects and the moving picture industry. To him, "rendering is a commercial art whose end is to explain as clearly as possible what is proposed." The interesting drawing shown was made as follows: An airplane photograph was enlarged to 20″ x 16″. The parks and buildings were blocked in with Miller's four brush grays familiar to newspaper artists. This blocked-in photo was rephotographed and the details completed in oil on an enlargement 40″ x 30″. A very realistic result was obtained which is most convincing to the layman.



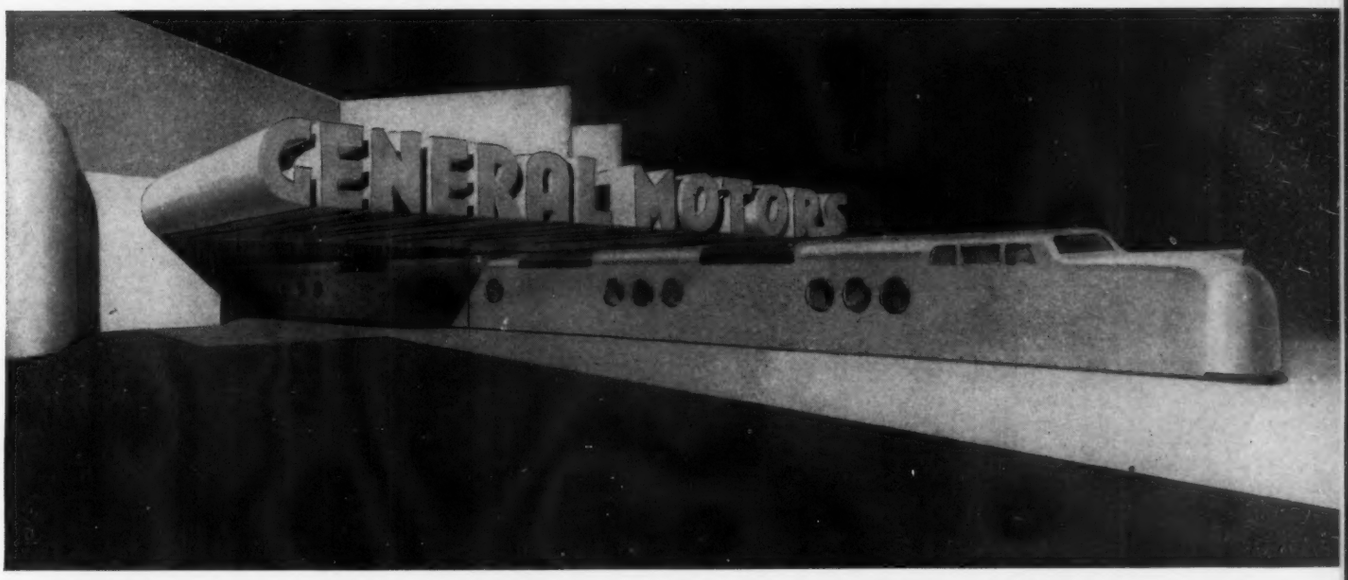
## ROBERT LOCKWOOD, CALIFORNIA TO NEW YORK

This master delineator, recently established in New York, expresses his philosophy poetically, as follows: "Let those wh've plucked the plumes from out the bird of fame philosophize; and bask in glory. I wear cold glistening beads of sweat aloft my brow, when I approach my task. It is the only crown, I trow, designed to last." The drawing above, of Boulder Dam, was made for Gordon Kaufmann, Architect, of Los Angeles.



WILLIAM JENSEN OF THE OFFICE OF AYMAR EMBURY II

The drawing shows a proposed tower at the point where the Allegheny and Monongahela Rivers meet to form the Ohio. It was made for Robert Moses in connection with his study of the circulation parkway system of the city of Pittsburgh. The tower was designed to emphasize the focal point of Pittsburgh and to be representative of its industries, through the materials which were to have been steel, glass, aluminum, and Pennsylvania black granite.



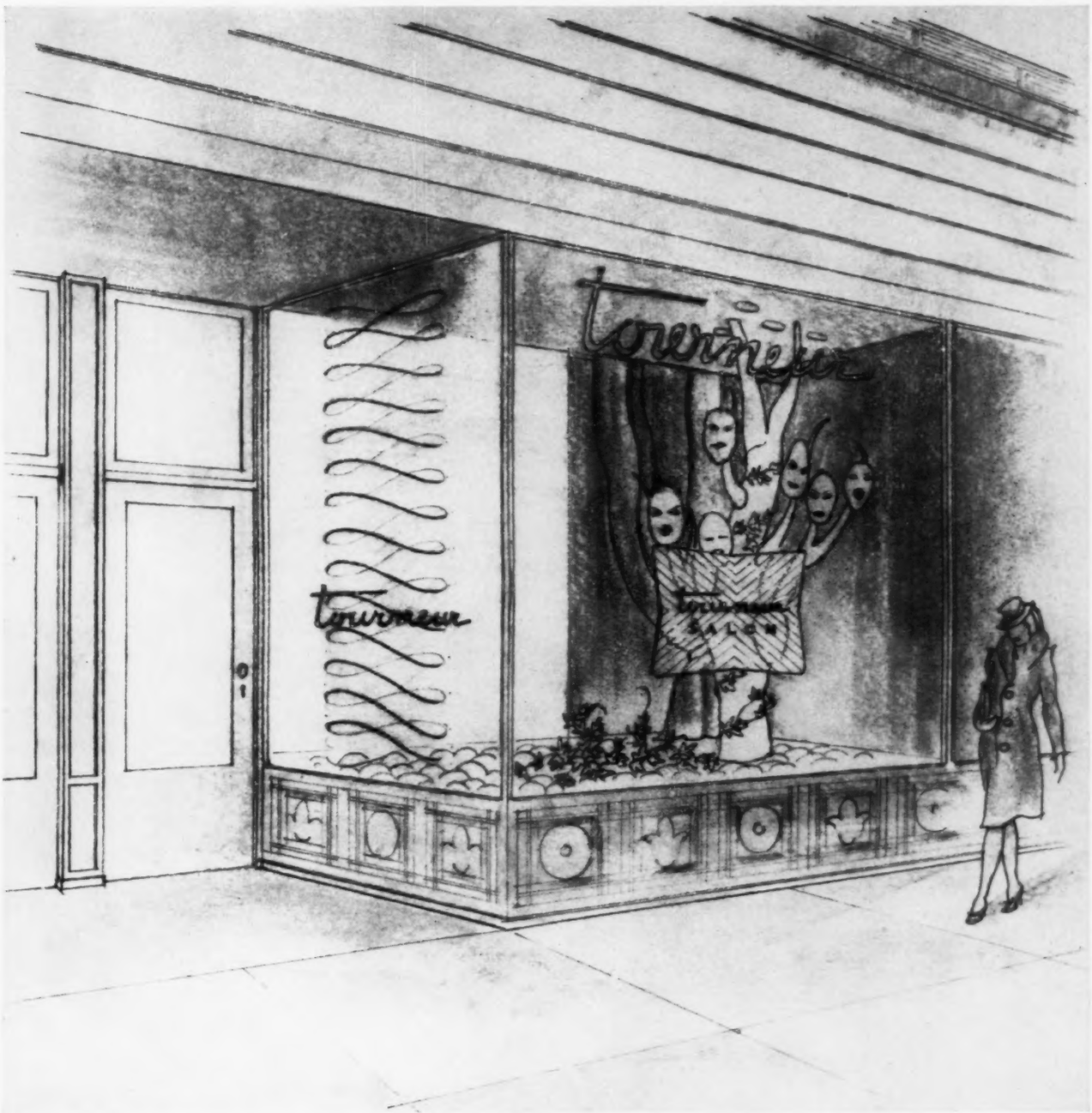

DRAWING FROM THE OFFICE OF NORMAN BEL GEDDES

The office of a big industrial designer naturally employs every means to visualize and study designs. While models are extensively used by Mr. Geddes, he also finds rendered drawings of value as outlined in the following statement. "The obvious advantage of rendering is that it presents a three-dimensional visual image to the client, or clients, where plans or blueprints may not suffice. This is especially true in the case of a client who is not familiar with reading drawings. Renderings also act as check when the client is represented by a group or board and plans and elevations might allow individual interpretation or casualness in examination. The necessity of rendering in buildings designed for exhibition purposes is also obvious. The structure for exhibition purposes has a function peculiar to its needs and therefore will be sure to depart from familiar or classic forms. Immediate statement of this divergence is necessary, in the rendering, so as to overcome quickly any preconceptions in the mind of the observer. The satisfactory rendering tells its story without apology or explanation." The subject shown is the General Motors Highways and Horizons Exhibit, the largest single exhibit building at the New York World's Fair, located in the Transportation Zone.

Aymar Embury II, whose office is represented on the facing page, says, "We use renderings a great deal. In the first place, because working drawings mean little or nothing to clients, in showing them designs we almost always make rendered perspectives—in color where color is important, and in black and white if there is a possibility of reproduction in circulars or booklets. We also make a very great number of quick perspective renderings for the purpose of informing ourselves as to what our designs will look like in the round. We find that we often pick up defects in design which are not apparent in direct elevation. All the bridge work I do is well studied in perspective.

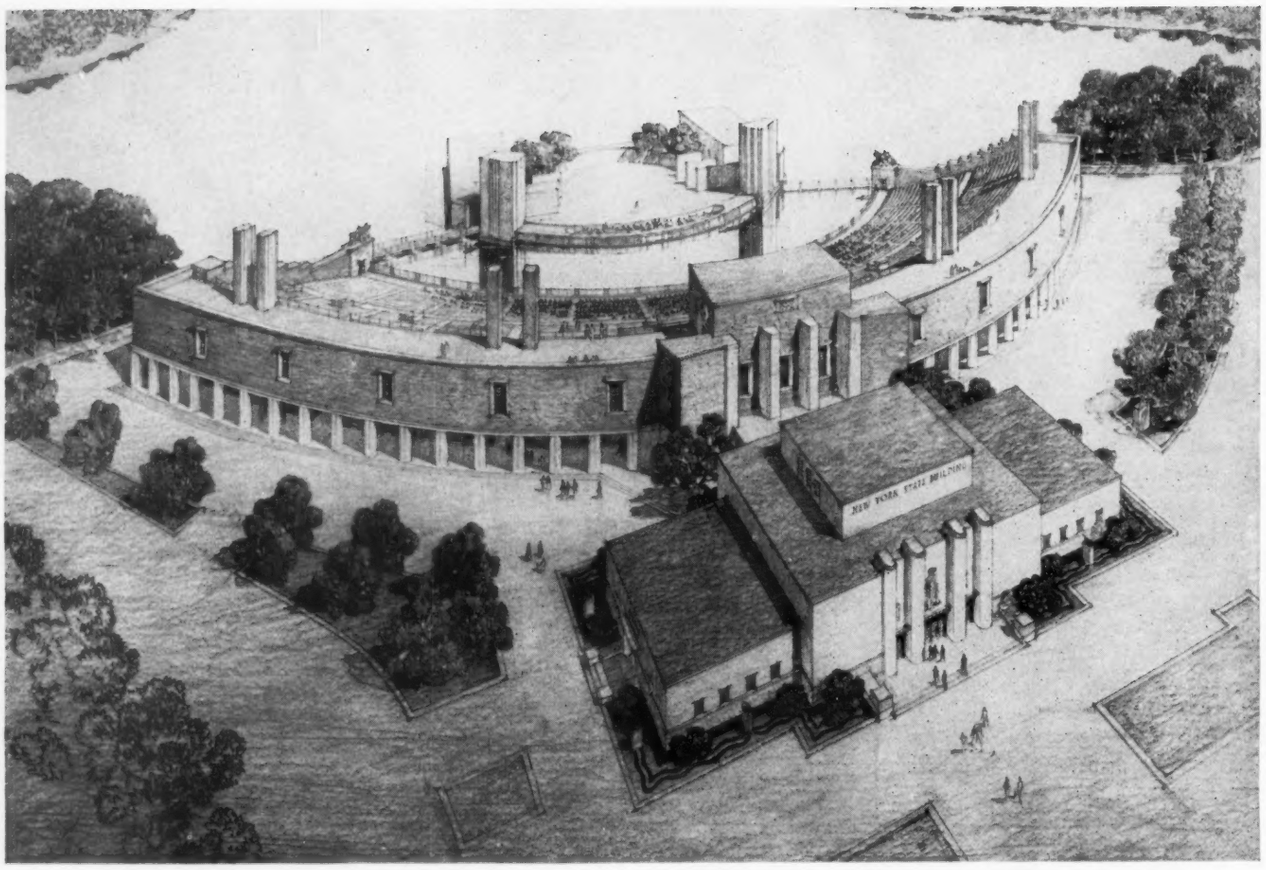
"I find that very few renderers are able to do equally good work on all types of structures, and Mr. Jensen has, I think, a particular facility in making renderings of steel structures. His drawings of the bridges on which I have worked look like drawings of steel and not like drawings of cardboard models. On the other hand, when color drawings are necessary, I usually employ someone outside the office."

AIRBRUSH RENDERING BY MORRIS SANDERS, ARCHITECT

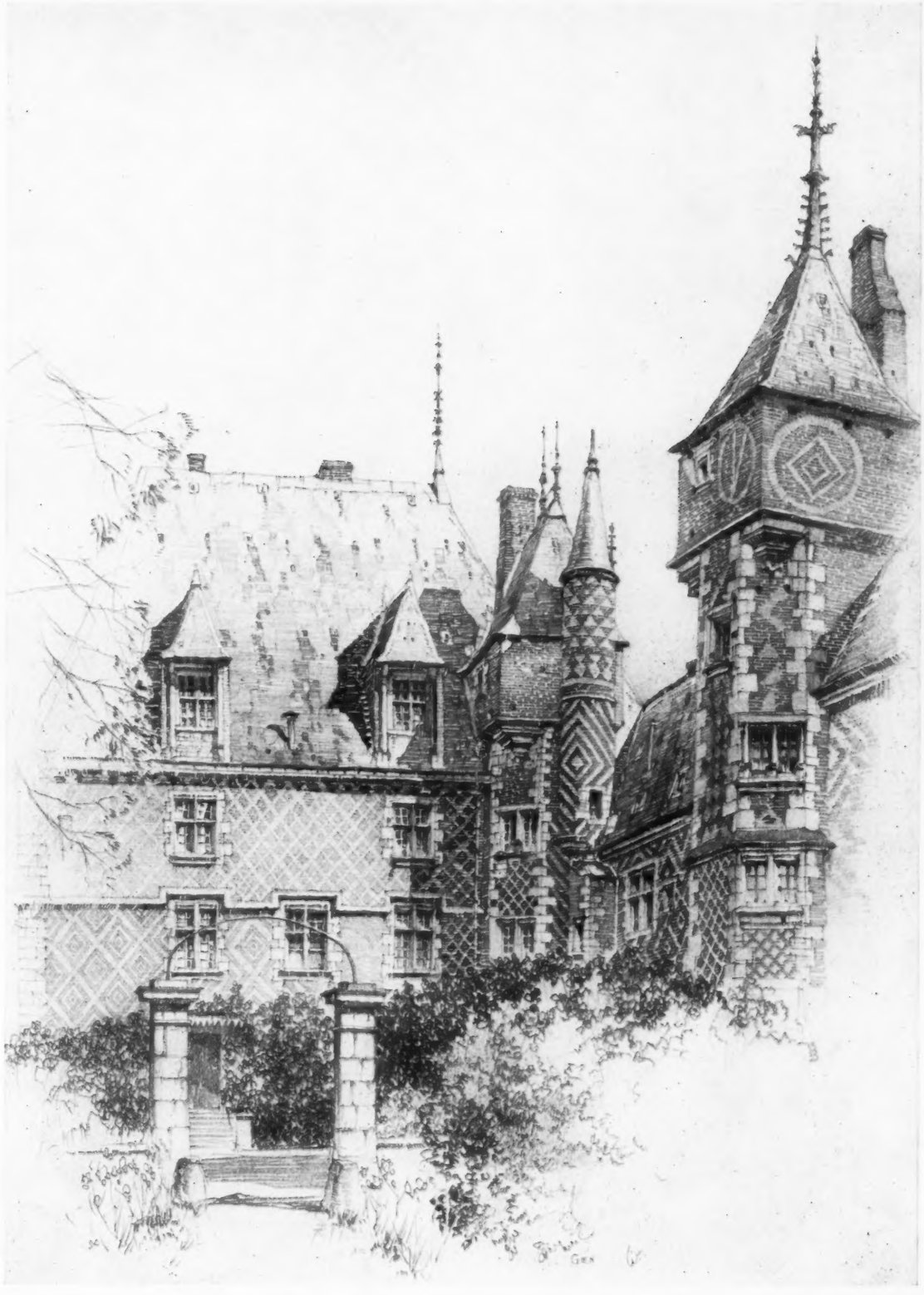



## MORRIS SANDERS, ARCHITECT, OF NEW YORK

Mr. Sanders, who finds skilful draftsmanship no handicap to his success as a modern architect, says: "I find it difficult to make a general statement regarding renderings, as I trim my sails to the wind. I vary the graphic technique and effect as the design subject and the client's perceptions demand—or as I happen to feel. There are times when a rendering is necessary as graphic salesmanship—and certainly many times when a labored presentation is in bad taste. Aside from the variable angle of salesmanship, I find simple renderings a necessary step in design, helping me to organize and clarify my ideas. As a rule, I look for quick expression and work over and under neutral tones with carbon pencil and crayon—sometimes airbrush."

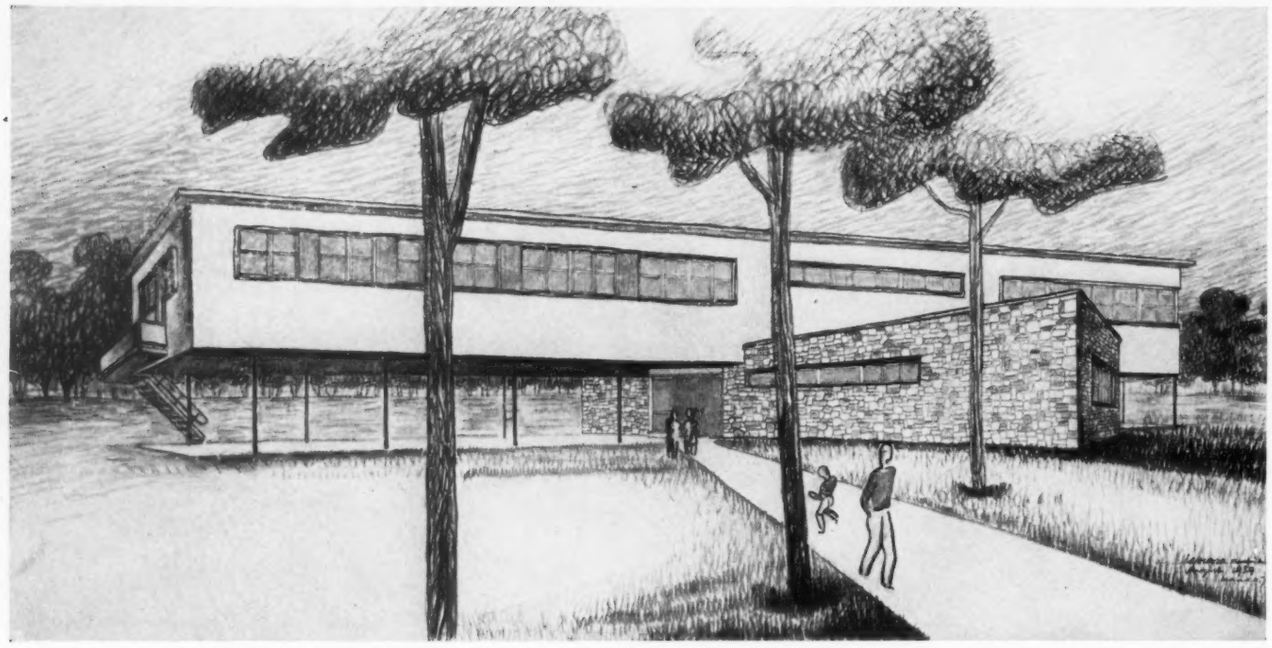



LOUIS C. ROSENBERG OF FAIRFIELD, in the state of Connecticut, is represented by a pencil drawing made for Sloan & Robertson showing the final scheme for the permanent New York State Building and Amphitheatre at the World's Fair, which is only temporarily occupied by the Billy Rose Aquacade. Known as one of America's leading etchers, Mr. Rosenberg still occasionally does architectural rendering. When he does, the result is invariably distinguished by graceful avoidance of the banal in composition, as here, and a never failing mastery of sure and economical indication of architectural detail and texture.



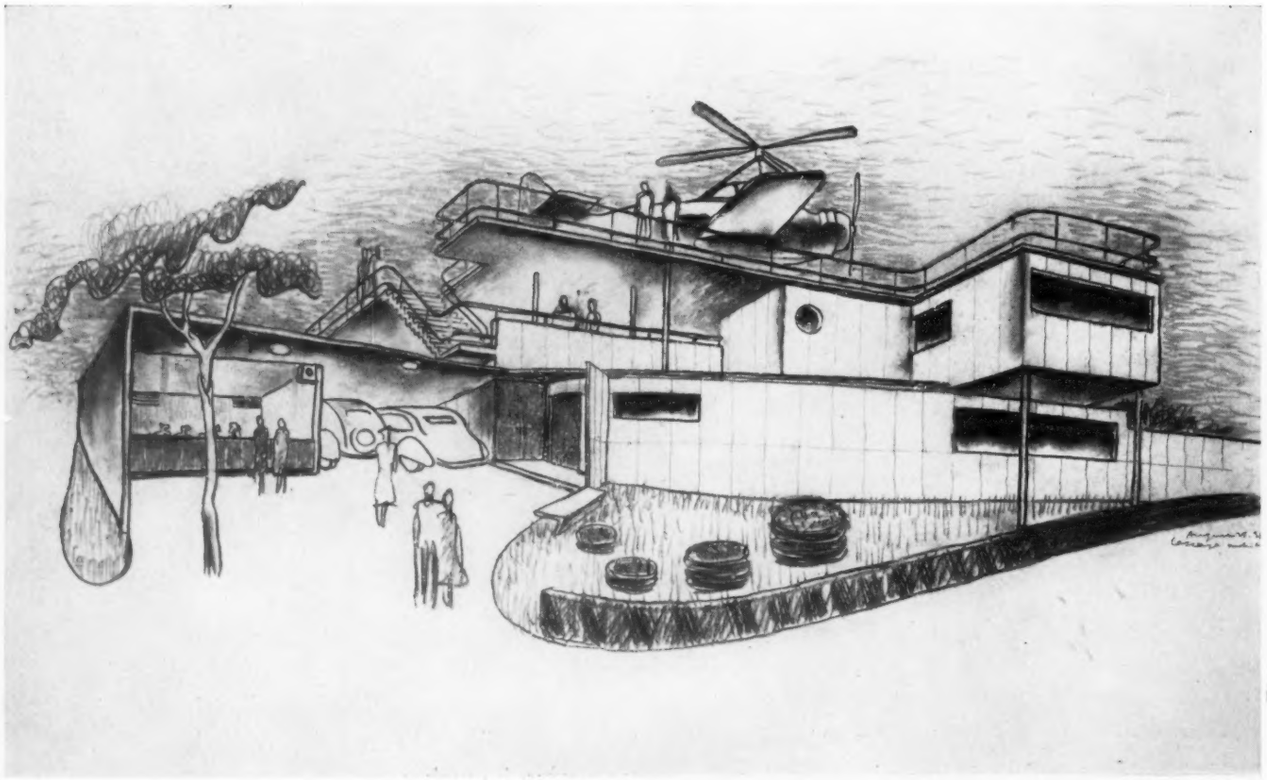
SAMUEL CHAMBERLAIN OF MARBLEHEAD, MASSACHUSETTS

Contributes, not a rendering in the strict sense, but a drawing of a rather complex architectural subject. This was made with many grades of pencil, from 4H to 4B, applied with all the pressure they would stand. The subject is the Chateau of Anne de Bretagne, in Gien, France. Says, briefly, "I think the public likes good draftsmanship, and that a sloppy rendering is a liability." This philosophy is evident in every drawing he makes.



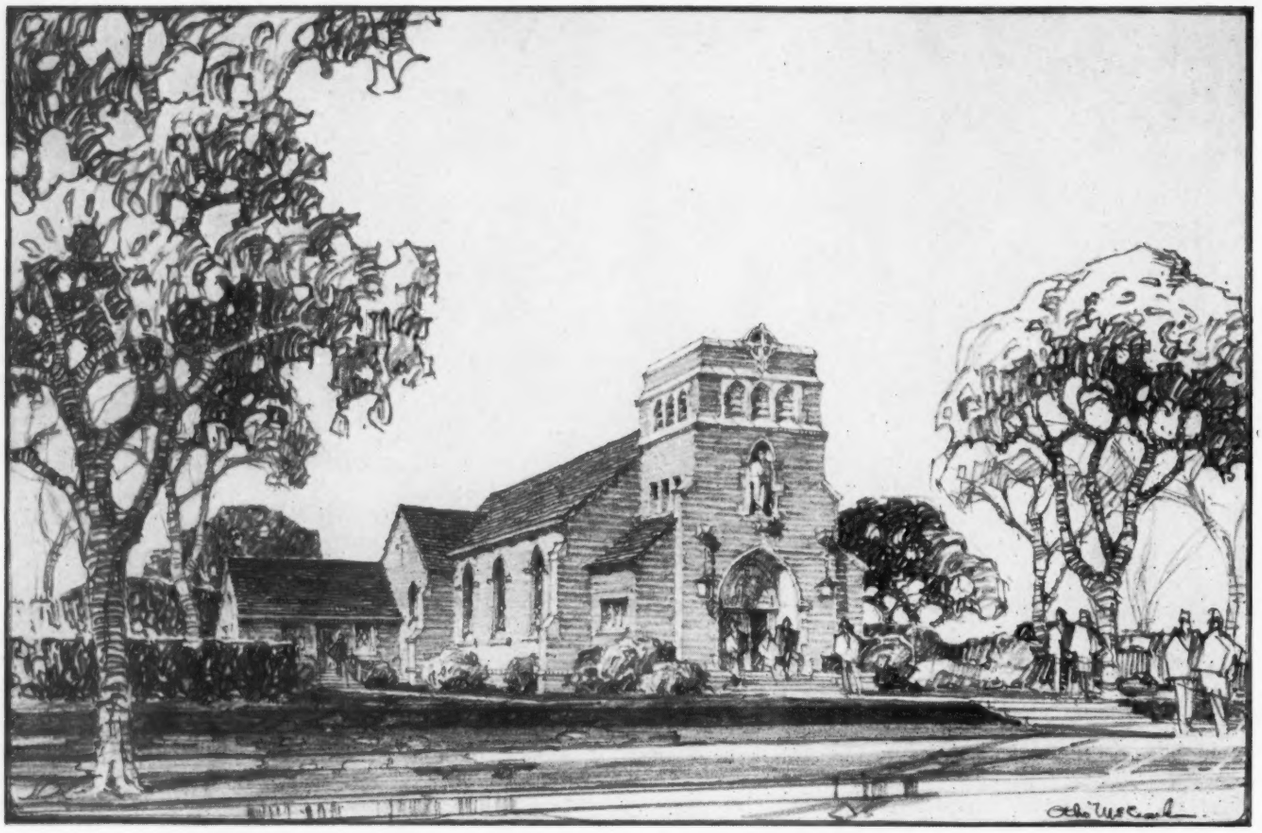
## WILLIAM LESCAZE, ARCHITECT, OF NEW YORK

Says Mr. Lescaze, "If the architect has carefully and in detail thought out his design, he has it clearly in his mind and there is little need for him to make a presentation perspective except to record his suggestions for the client. In my own practice I sometimes make simple, direct perspectives like these. Though I may sketch one or two sides of a building I must have just as clear and definite a conception of the others. The architect should be expected to think that clearly, at least, about his work. Since buildings should be in scale with human beings, figures are used to show that scale. Materials, wherever possible, should be indicated as they, too, affect that scale." Above is a boys' dormitory; below, a "House of 2039."



## DRAWINGS BY ROGER BAILEY FOR SMITH, HINCHMAN & GRYLLS

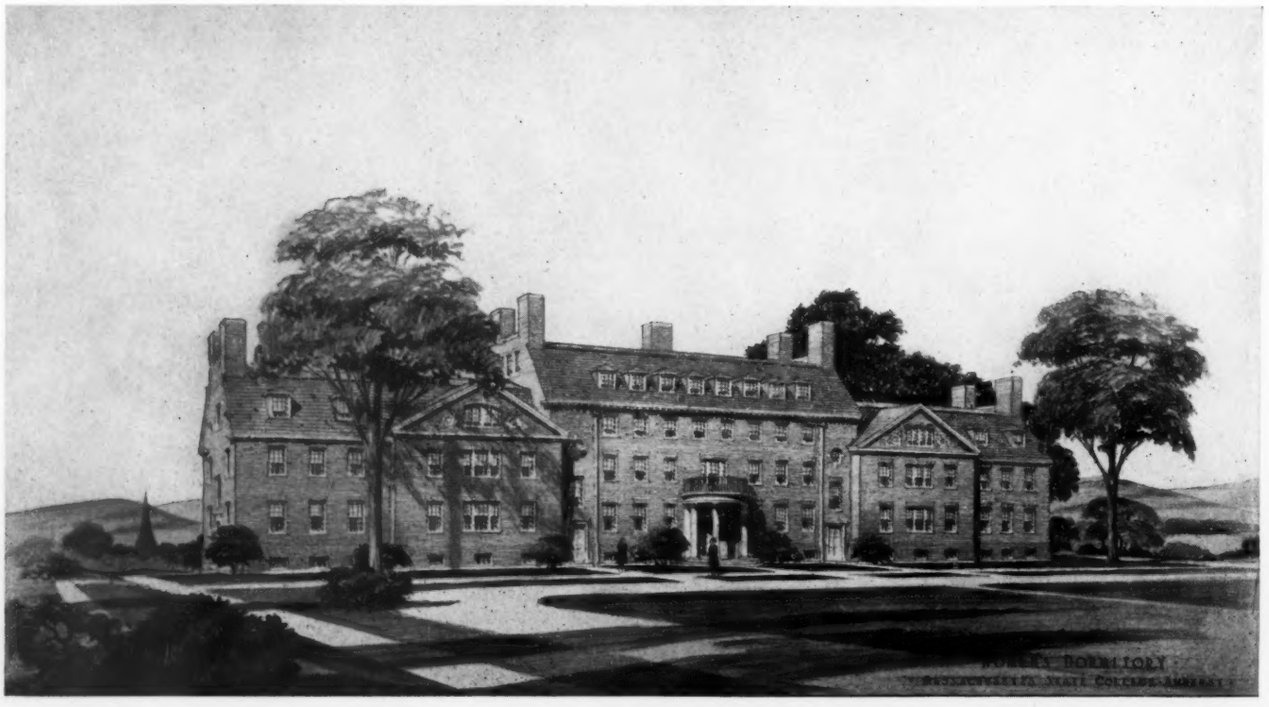
In marked contrast to the two drawings opposite are these rather realistic renderings done largely with gouache. Mr. Bailey, who was holder of the Paris Prize in Architecture in the early twenties, is now teaching design at the School of Architecture, University of Michigan. As these drawings witness, he is a brilliant draftsman. One feels that his aim is to delineate architecture honestly and naturally and to make each picture a good composition as well. The drawing at the top shows a new clubhouse building for boys in Detroit and the one below is of the Seventh Church of Christ Scientist in the same city. Smith, Hinchman & Grylls were the architects in both cases. They believe firmly in the utility of such renderings.

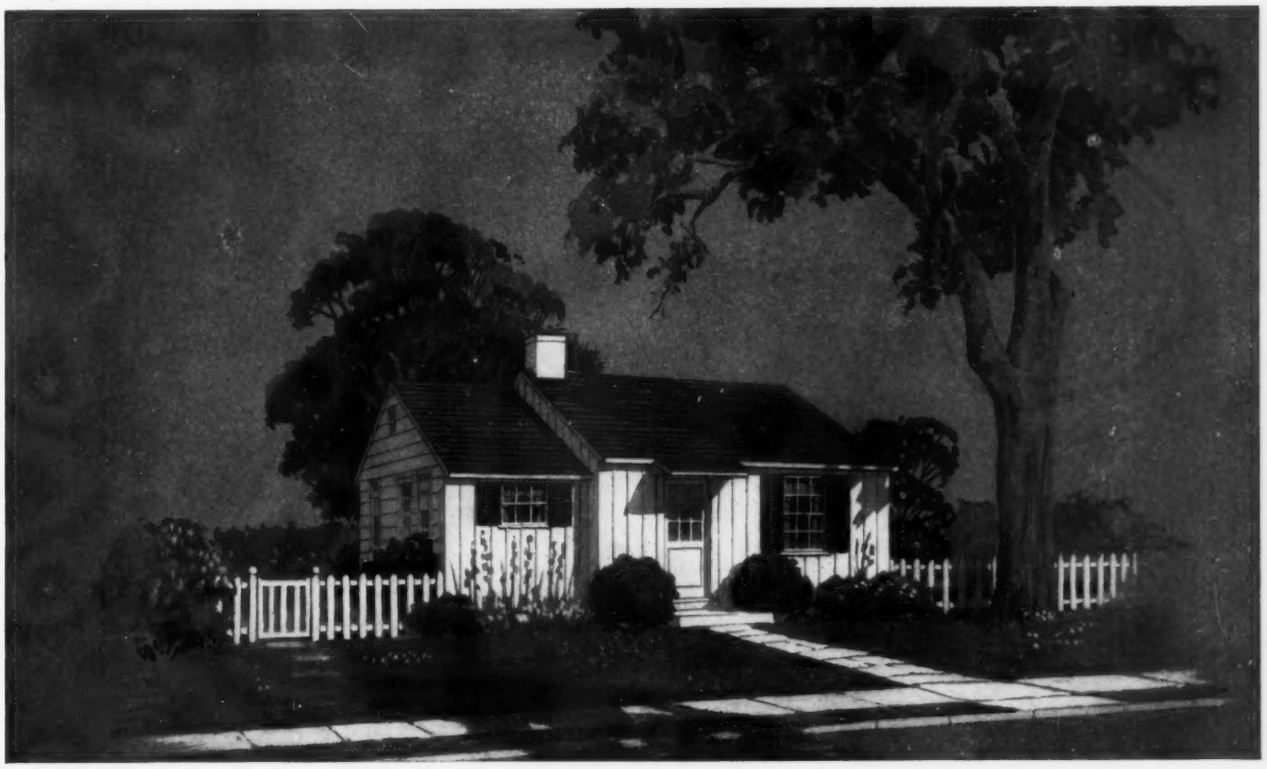


OTHO McCRACKIN OF HUTCHINSON, KANSAS

Both of the gentlemen presented on this page are essentially architects and designers who have nevertheless a flair and a liking for good draftsmanship. Mr. McCrackin's style is quite personal while Mr. Witton's follows more closely the traditional manner made popular by the late David A. Gregg. Louis Warren Ross was the architect of the building shown below.

FREDERICK R. WITTON OF BOSTON, MASSACHUSETTS

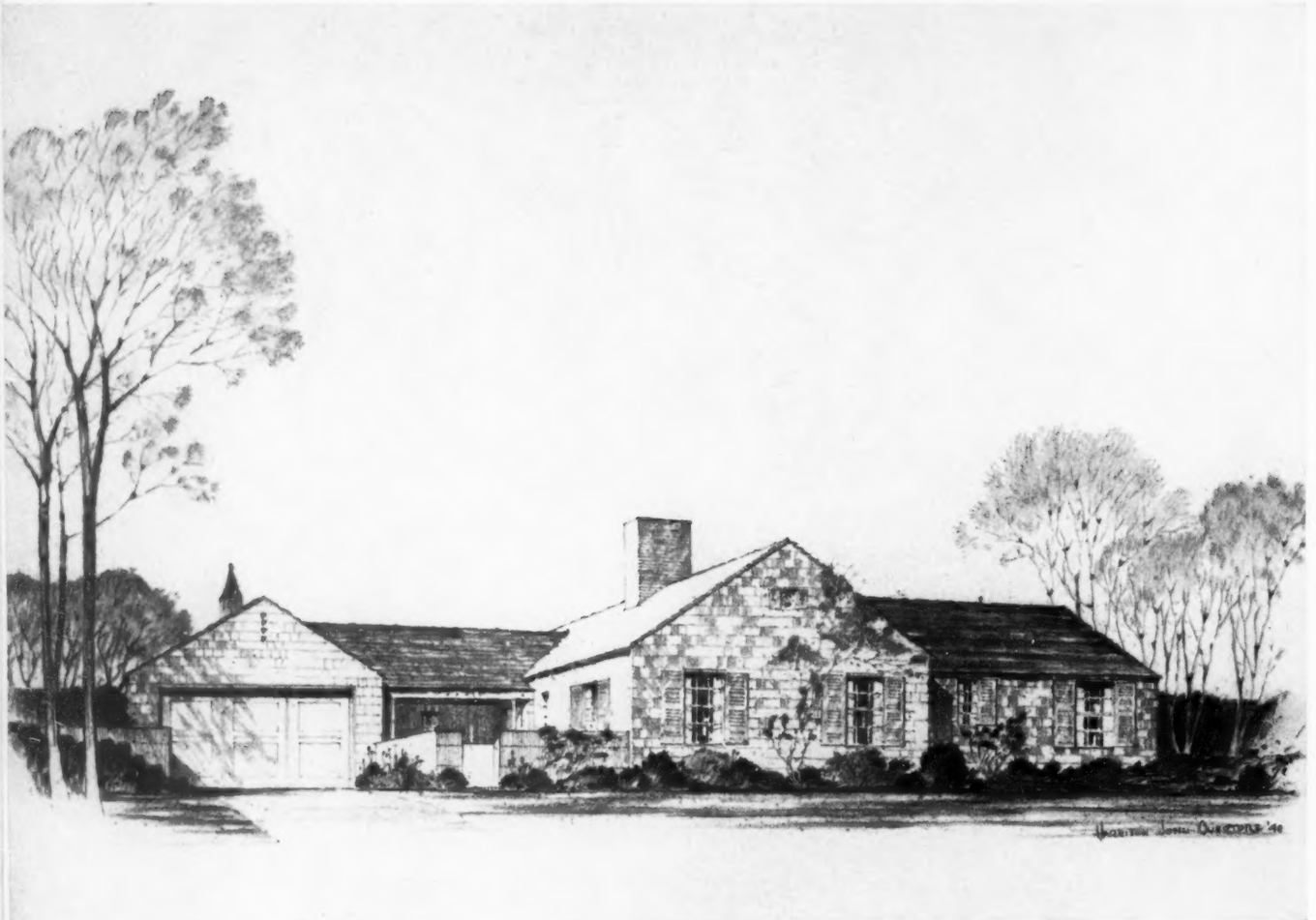




ALBERT E. OLSON OF NEW YORK

Black and white on gray paper is found effective by Mr. Olson in concentrating attention on the building. The house shown is by Randolph Evans, Architect. The rendering below of a house by Frederick L. Porter, Architect, is done in pencil in a free manner characteristic of Mr. Purdy's work. Both drawings are of the type that is impressive to small house clients.

EARL PURDY OF NEW YORK



## HARRISON JOHN OVERTURF OF SEATTLE

Mr. Overturf, some of whose work has appeared previously in this magazine, is associated with architect George Wellington Stoddard. His philosophy is as clear and direct as his drawings. He says, "I have always tried to keep my renderings as simple and truthful as possible. I believe that too much emphasis on entourage or too dramatic a presentation 'kids' not only the architect but the client as well." He lays out his drawings freehand, checking with plans and elevation as he goes along. This particular sketch of a house by Mr. Stoddard's office was made on Economy drafting paper with an Eagle Drafting pencil. Mr. Overturf came up the hard way, starting his career as an office boy in the office of Heath, Gove & Bell in 1923. George Gove and Herbert Bell gave him his early training in architecture and draftsmanship. After a year at University of Washington Fine Arts College in 1928 he entered the office of Mr. Stoddard as a draftsman, gradually working into design and delineation. He became an Associate in 1936.

*Kassowitz*

*Gene Mehrer*

## BURT SULLIVAN OF NEW YORK

Mr. Sullivan is one of the younger men in New York who served an apprenticeship as perspective layout man for many of the most famous delineators. Gradually he learned from them the principles of composition and the techniques of various mediums, finally becoming proficient enough to set out for himself. He believes that rendering is a specialty that can be done most economically and efficiently for the architect by the professional delineator. The building shown in one of his drawings reproduced above is an apartment house project by Boak & Paris, Architects, New York.

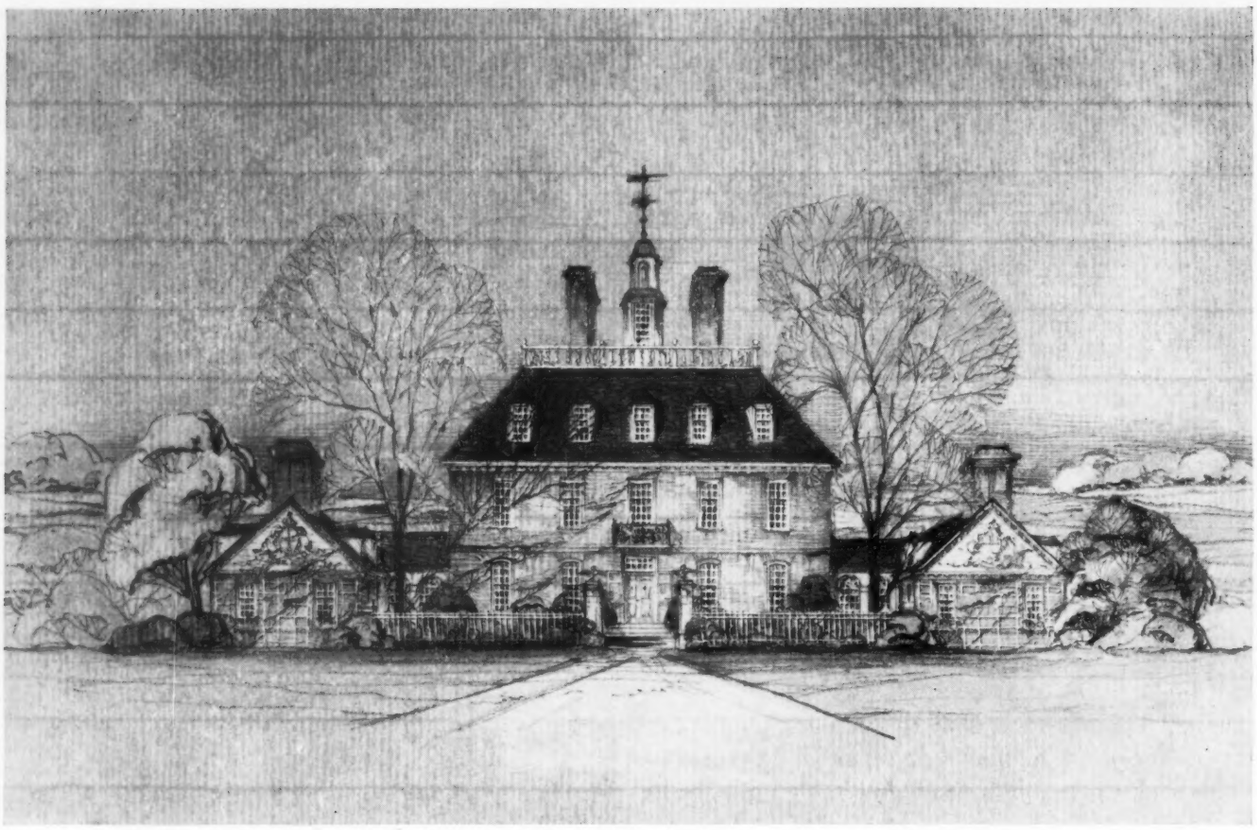
## ALAN C. DAVOLL OF OXFORD, NEW JERSEY

Mr. Davoll is represented by a rendering of a house by architect Marcel Villanueva, drawn with 2B Wolff pencil on light brown paper and colored with water color and tempera. An interesting point to note is that the highly effective sales value of color was present for the client, while the photographic color values used permit successful black and white reproduction. The artist has been rendering professionally since the early twenties and employs both color and black and white mediums in his work.

Leo J. Cowley (left, below) and Frederick Crowther (lower right) are both renderers of long experience. Mr. Crowther, a native of Manchester, England, has been in the United States since 1910, practicing architecture in various states and delineating for other architects. He has been a free-lance illustrator in Detroit since 1927. As a rule, his colored drawings are made on tracing paper floated onto tinted green or gray board, rendered in transparent colors with tempera for sky and highlights. Believes in meticulously accurate perspective layouts. His drawing, shown on the facing page, shows a church by Aloys F. Herman and Howard T. Simons, Architects. Mr. Cowley's lithographic pencil drawing opposite was made purely as a study in design. It was done on tracing paper and floated onto heavy white board. This delineator worked in a number of big New York offices until 1926, when he went to Detroit. After a period in the offices of Smith, Hinchman & Grylls and George D. Mason & Co., he became and has since remained a free lance.

FREDERICK CROWTHER OF DETROIT, MICHIGAN

LEO J. COWLEY, ALSO ESTABLISHED IN DETROIT



## JEROME ROBERT CERNY OF CHICAGO

Mr. Cerny, whose practice consists largely of country houses, is an architect who loves to draw as well as to design. He gets almost as much keen pleasure out of the act of portraying in graphic form the architectural creations that take shape in his mind as he does from seeing their eventual realization in concrete form. The drawing reproduced above shows one of his recent houses, now in the working drawing stage, which is based on Colonial Williamsburg. The sketch was made on a buff-colored, birch bark paper with a special ribbed nap. 3B Wolff pencil was used for the black line drawing and shaded areas. The drawing was then fixed and the color applied with crayons and pastels. Highlights and whites were picked out with Chinese White. Mr. Cerny also employs scale models of his houses as a help in visualizing the design for the client.

# INTERIOR DECORATION, 1940

BY TALBOT F. HAMLIN

It would almost seem that the deader became the eclectic movement in architecture the more plushy, exuberant, and luxuriant were the words with which eclecticism in interior decoration was decked out in the New York newspapers and certain types of "art" or home magazines. There is a kind of iridescent, overluxurious writing growing up around the subject, which finds its only equal in the descriptions of cakes and puddings in the cooking column. To this extraordinary art of surrounding reality with the tufted pink silk cushion of glamour, advertising has contributed much by making ten adjectives grow where but three existed before. Examples are too numerous to attack; one can only think that the disintegration of the language is a true expression of the disintegration of the taste that produces these confused, overexpensive, impractical eclectic interiors themselves. The shops outdo each other in headlong hurry to change the style from year to year, almost from month to month. The periodicals and the newspapers rush madly along inventing or discovering new words in which to describe these strange travesties and caricatures of the past that now pose as the latest things in current interior design. Of one house a paper stated that it was a pleasant mingling of Spanish and Georgian! The phrase arrested my attention; it had all sorts of exciting biological suggestions; one could not help having pictures of the traveling Englishman in the nightlife of Madrid, or some darkly handsome Castilian prince in a northern court. There are apparently no laws against artistic miscegenation. The queer thing was that the illustration showed a building which was neither Spanish nor Georgian at all; but, then, what would one expect from the offspring of such a union? Another choice bit occurred in the recent newspaper description of the exhibition rooms in a certain New York store, thus: "On the ground floor the sitting room-card room goes completely Victorian, though the furniture used is mostly Regency." How anything can be completely Victorian when its furniture is of an entirely different style and spirit is a question answered only in this factitious multidimensional world of fashionable interior decoration.

This extraordinary confusion of ideals as to what a house actually is supposed to be and do curses the entire interior decorating field, and coupled with the commercial drive toward rapid changes in taste to stimulate new purchases is making the rational design and distribution of decent furniture almost impossible. Maybe it is this which caused the stupidity and ugliness of the furnishings of the Fair Houses both in San Francisco and New York, referred to in a previous article. It is a movement especially disastrous because furniture conditions much of the comfort or discomfort, the pleasantness or strain, of ordinary living; and what chance can true standards have against this cataract, this eruption, of purple-and-gold words surrounding objects so frequently noisome? Little by little the interior decorating showshops and commercial pluggers are reducing furniture and decoration to that level of

THIS "CORNER FOR LIVING" WAS DESIGNED BY RALPH WALKER, NEW YORK, FOR THE 15TH EXHIBITION OF CONTEMPORARY INDUSTRIAL ART

complete non-meaning which characterizes women's hats. Unfortunately it is neither so easy nor, for most people, so economically possible to throw a sofa into the ash barrel as it is to put a hat down the incinerator!

It is therefore all the more interesting that two important exhibitions of contemporary interior decoration and industrial art are now current, in which the aim is the reverse of this ostentatious nonsense. One is the 15th Exhibition of Contemporary American Industrial Art at the Metropolitan Museum in New York, the other the group of interiors shown so beautifully in "America at Home" at the New York World's Fair.

The first, because of the strict limitations of space, was forced to the showing of but a few interiors, and even these are exhibited frequently in a sectional rather than a complete form. As in the earlier shows of this series, groups of architects and designers were given complete control of definite sections of the exhibition, working in free collaboration under a section leader. As the exhibition foreword states: "Individual expression has not been denied to any designer. Each has chosen his own subject and has had a free hand in the choice of assistants and collaborators. While the Museum has made many suggestions, it has forced the hand of no one. Many voices may at one time sing the same tune; the range of each is its own, but the key for all is the same."

It is the key, then, in which these voices sing which becomes important, and for me at least the tune was uninspired and confused. The unity lay in the plethora of things, of new materials and new finishes; in a strident search for the novel and the different. Perhaps the exhibition was striving for two incompatible ends—to show, on the one hand, the greatest number of objects in the small space available, and, on the other, to indicate what rooms furnished in today's manner should be like. Now, of course a room and an exhibition are two entirely different things, and again and again in the Metropolitan show the visitor is conscious of the discrepancy between the aims. A room is a place to live in; a beautiful room, a satisfactory room, is one which aids the human being, both physically and psychologically, to live, to do work, or to relax, as the case may be. As such, it must be designed primarily around the human working ways, the human body in action or relaxation, and all that complex of dream and reality, of ambition and modesty, of social contact and family affections that make up the expressions of living.

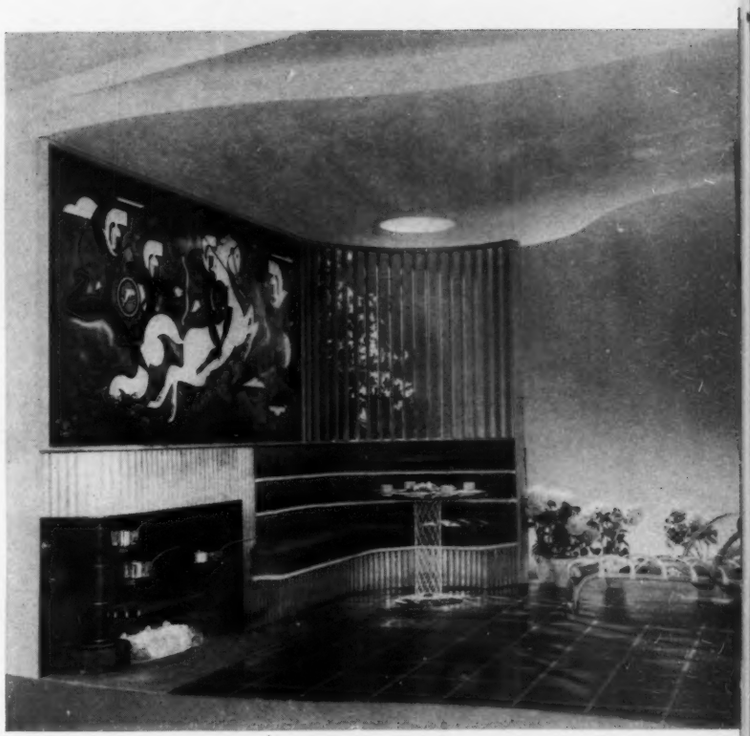
In such a room, necessarily the materials of which it is made, the number of things in it, and the novelty or habitual quality of its shapes and colors must be secondary to the great controlling aim of the interior as a frame for some part of living. Of course new materials and new ways of using old materials will occur in the creative design, for human creative effort is always directed toward forming clearer and more perfect answers to the problems of human living; and many of these new materials — in strength, in color, or in texture—offer vital new approaches to these problems. Since their qualities are different from those of the old materials or the old ways, their shapes will vary also. Nevertheless, all of this newness of appearance will be, in the

good room, incidental to purpose—to comfort, to eye ease, to the right balance of quietness and interest.

Naturally such a room will hardly prove a perfect exhibition of industrial objects, the brilliant display of which is an art of its own, quite independent of human living in the broader sense. Yet the Metropolitan exhibition had to be a display of industrial objects. Where it is such an exhibition in the frankest manner, as for instance in the section devoted to metals and synthetic textiles, designed by Harvey Wiley Corbett and Louis Skidmore, it is brilliantly successful; its vivid eccentricities of form are dynamic, attention-compelling, and creative, and its use of all of the different colors and textures of the material shown interesting to a high degree.

But this same attitude applied to what purport to be living spaces becomes definitely disturbing. Ralph Walker's Corner for Living exhibits interesting textiles in an interesting way, and its use of a thin wooden circular slab as a reflecting element is brilliant and stimulating; but I know few people who would like to live even for short times with eyes confused and dazzled by such a medley of different patterns continually before them. Wallace Harrison's Country House Hall has a greater reality in its combination of flower sink, half-transparent storage cabinet, and interesting woven flexwood walls; yet even here the exhibition complex has rendered the approach to the problem basically unreal. One wonders, too, if the dishmop-cloth lintel and chair of Gilbert Rohde's Living Room is intended for emulation or for pure shock. Surely it would be difficult to conceive of any material less expressive of modern ideals, more impossible to clean.

It is all the more agreeable perhaps, because of the forced confusion and crowded quality of so many of these, to come upon the examples in which something of the quality of real living has entered in. The Dining Alcove, for instance, by Edward D. Stone, with its artful contrast of brick wall, foliage, bamboo screen, and split-bamboo awning. One may question the use of matting as a



IRVIN L. SCOTT DESIGNED THIS "COVERED TERRACE." ALL PHOTOS OF THE SHOW ARE BY COURTESY OF METROPOLITAN MUSEUM OF ART

flooring in such a semi-outdoor place as this seems to be; but the forms are quiet and well designed, and there is a pleasant third-dimensional quality in the waving of the awning line and the contrast between the little flower boxes that march so entertainingly up one wall, with a curved planting space below them. There is some sense of living quality, too, in the Covered Terrace of Irvin L. Scott, with its curved seat by an outdoor grill, arranged delightfully both for day and for night use; yet here again some imagined necessity for exhibition brilliance has led to the employment of materials not in themselves the best for their use. Particularly unfortunate, to me, is the short staccato vertical rhythm of the fireplace spacing and the facia beneath the seat.

The two most interesting rooms are the charming Nursery for a Child Aged Four, by William Lescaze, and the Prefabricated Cabin Interior, by Donald Deskey, with its shiplike economy of space, its interesting use of wood, and its practical, simple furniture. The Lescaze nursery, with its clear bright colors, its interesting wavy-striped curtain, its simple furniture, and its attractive toys, would delight any child, and there is about

WILLIAM LESCAZE, NEW YORK ARCHITECT, DESIGNED THIS NURSERY AND CALLS IT "ROOM FOR A CHILD, AGED FOUR." IT IS NOTABLE FOR ITS CLEAR, BRIGHT COLORS. THE EXHIBITION OF CONTEMPORARY AMERICAN INDUSTRIAL ART WILL CONTINUE THROUGH SEPT. 15 AT THE METROPOLITAN

it a kind of practical clutter which seems the essence of child activity. As shown, it is perhaps overfull; but the provision of aquarium, the pan for growing plants, the working counter, the toy cabinet, and the furniture in general is so excellent, the color composition so pleasing, and the use of the comparatively small space so efficient that it forms a winning and attractive whole. Here, for once, even the exhibition purpose seems to have been absorbed and integrated into the actual room purpose.

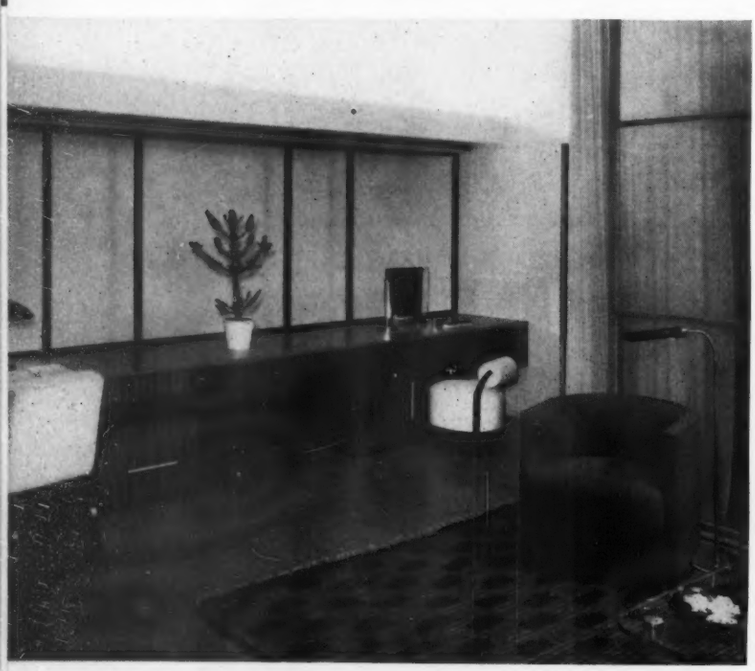
The Donald Deskey interior achieves its unity by being really what it is—by its almost complete subordination of exhibition purpose to the reality of the room. The folding beds or berths, the fireplace set so that one may enjoy in one view the flickering of the fire and the outdoor scene through large-paned openings, the use of a pleasant-colored wood veneer in the interior, the heavily sandblasted texture of some of the wood elements elsewhere, and the quiet color go to make up a whole which seems, like the nursery, definitely related to real people and real life, a place where men or women could somehow really be at home.

This whole cabin of Deskey's design is being built complete in the "America at Home" show at the New York World's

THE INTERIOR OF THE PRE-FABRICATED CABIN DESIGNED BY DONALD DESKEY, NEW YORK INDUSTRIAL DESIGNER, FOR THE SHOW AT THE METROPOLITAN MUSEUM AND ALSO IN THE CURRENT EXHIBITION OF ROOMS AT THE NEW YORK WORLD'S FAIR, 1940, SEEMS DEFINITELY RELATED TO HUMAN NEEDS

Fair. It is significant of the forwardlooking creative approach of the Fair exhibition that this is so, and as one walks up the long curved ramp with its attractive colors one is at once conscious of an atmosphere far different from that of the crowded Metropolitan display. Of course the Fair had an enormously increased area, but this is not the whole story. In the building directed by Mrs. Louise Bonney Leicester, Shepard Vogelgesang has created a display both wining and effective. In the center is a cylindrical opening containing a reproduction of one of the apartments of the New York Housing Authority, which has been furnished and decorated by Gilbert Rohde. It is reflected above in a vast sloping circular mirror, so that one sees its rooms from almost all possible angles. Around the ramp in clearly distinguished recesses are arranged the various exhibit rooms, separated from each other by broad surfaces of walls so that each counts as a unit. The whole forms a most imaginative composition, successful æsthetically in its own right as well as serving to show the exhibit excellently. Many of the rooms more than live up to the standard of the exhibition as a whole. In some there is a combination of reality, poetry, and general excellence of design.

"BEGINNER'S LUCK" IS THE NAME GIVEN THIS NURSERY BY THE DESIGNER, THEODOR MULLER, OF BOSTON. THE MOTHER WILL APPRECIATE ITS SANITARY AND SOUND-PROOFING QUALITIES, AND THE SMALL OCCUPANT WILL DELIGHT IN THE PLAY BENCH, THE PATTERNED FLOOR SUGGESTING RIVERS, FIELDS, AND MOUNTAINS, AND IN THE CHEERFUL COLOR SCHEME. . . . WILLIAM MUSCHENHEIM, OF NEW YORK, DESIGNED THE ROOM SHOWN BELOW, WHICH HE CALLS "PARENT'S RETREAT." IT IS A COMPLETELY-APPOINTED "ROOM OF THEIR OWN" FOR THE MOTHER AND FATHER. PHOTOS BY RICHARD AVERILL SMITH



All the most interesting interiors are definitely "modern," but few are tricky or ostentatious, and in the extraordinary range of effects which they produce they reveal the freedom inherent in contemporary design. Theodor Muller's Nursery is as practical as it is attractive. Its cork tile walls not only would quiet the noise of strenuous play but would not show the prints of grimy little hands. The furniture is simple, direct, pleasing, with shelves and cabinets and a work bench just where they seem most useful; and gaiety is brought into the room by Muller's brilliantly colored and playful mural that decorates one corner.

William Muschenheim's Parents' Retreat is another unconventional solution of actual living needs. The old concepts of bedroom, closet, dressing room, and bath serve only in the most sketchy way the uses to which they are actually put. Muschenheim has attempted to take an area off the parents' bedroom and make it a combined space for work, for dressing, and for relaxation—informal, useful, a lovely as well as an efficient place in which a married couple could get away from the children or the guests, from the public formality of the usual "upstairs living room," and be themselves. It is quiet though definite in color, with certain sharp accents to prevent any sense of dour gloom, and its long windowsill table—part desk where the family business can be carried on, part flower shelf, and part dressing table—has in its quiet length and businesslike simplicity a positive expressive quality. The whole forms an excellent contemporary picture of the boudoir idea and somehow seems designed for an actual modern couple, hardworking, imaginative, unselfconscious, companionable. A trifle hard and uncompromising in detail, it might perhaps have been even more attractive with a slight touch of more gracious and rounded forms and softer colors here and there.

Virginia Conner's Bed-Living Room, somewhat quaintly called "Seven Days" to indicate its general utility, is thoroughly successful in being, above all else, livable. Its straightforward, simple use of the customary type of apartment house rectangle, its

happy furniture arrangement, its gray, green, and red color, all combine to produce an interior of distinction, humanity, and charm. The wide shelf behind the bed, the inviting mirror over the fireplace, and the simple unequivocal cabinets are none of them perhaps extraordinary as units, but the whole room has an unassuming, natural quality that might blind the rapid observer to its rich excellence. For an actual room the gray on the wall might have to be lightened; one feels that here compromises have been made with the need to produce striking exhibition effects. With this slight change, it is a room of which anyone could be proud and, even more, be very fond.

Allmon Fordyce's Living Room-Kitchen is, like Muschenheim's exhibit, an unconventional attempt at space arrangement, for he has tried to see with unbiased and fresh eyes the problem of the family without a maid, tried to make a room in which the business of food preparation, dishwashing, and what are usually considered unpleasant and necessary chores may be accomplished with the greatest ease and in such a way as to become an essential and integral part of the entire family life. The kitchen, with its two sinks and its dishwasher, its long continuous surfaces of working counter, its carefully handled cabinets and range, is certainly light, airy, and attractive, a beautiful thing in itself; and the way it is opened out to the dining and resting space makes the kitchen worker still a part of the social circle. As a practical matter it might prove necessary to have sliding doors behind some of the cabinets now open, in order to keep the unavoidable grease-laden smoke and steam of cooking away from clean glass and pottery. The dining and resting area of the space is less convincing. One feels perhaps an overheavy insistence on brick in such large areas of hearth, floor, and wall, and the relationship of the dining alcove to what seems almost an outdoor grill is unclear. Nevertheless, it is most interesting to find designers making such daring, such unconventional, and such basically constructive contributions to the problem of actual living as it is carried on today.

FOR THE BACHELOR OR BACHELOR GIRL LIVING IN THE CITY, VIRGINIA CONNER, NEW YORK DECORATOR, HAS DESIGNED THIS ROOM, WHICH SHE CALLS "SEVEN DAYS." THE WALLS ARE COVERED WITH GRASS-CLOTH, PAINTED GRAY, AND THE RUG IS THE SAME SHADE. BRIGHT LIME GREEN AND PERSIMMON RED ARE INTRODUCED IN THE UPHOLSTERY FABRICS. THE LOW COFFEE TABLE, FOUR FEET SQUARE, MAY BE RAISED TO DINING TABLE HEIGHT BY MEANS OF BRASS RODS IN THE LEGS . . . ALLMON FORDYCE, OF NEW YORK, HAS DESIGNED A "LIVING KITCHEN" OF WHICH HALF IS SHOWN BELOW. PHOTOS BY RICHARD A. SMITH

THIS COMBINATION LIVING-DINING ROOM WAS DESIGNED BY HARWELL HAMILTON HARRIS IN COLLABORATION WITH CARL ANDERSON, OF LOS ANGELES. NOTE THE USE OF MATTING AS A FACING FOR THE INTERIOR DOORS, CONTRASTING EFFECTIVELY WITH THE LARGE PANES IN THE METAL DOORS

With the room of Harwell Harris and that of George Howe and Wharton Esherick one reaches, as it were, a new dimension, for these two rooms, in addition to qualities of careful space relationship and general pleasantness of proportion, seem to have another still higher quality which one can only call poetry. In them the furniture, wall surfaces, colors, and materials have a character almost musical, a feeling which results only when the functional solution of a problem is seen not as the final end but merely as a statement of a program on which the creative imagination plays. In lesser amounts, this quality appears in most of the rooms mentioned, but in these last two it is so definitely the controlling thing that one tends, in looking at these, not to criticize, but enjoy.

It is difficult to pick out foundations for the strength of this feeling in the observer. Harris's room has a deceptive simplicity in surface, in material, in color. It looks so easy! It makes frank use of certain design methods developed first by Frank Lloyd Wright, such as increasing the sense of scale by dropping a broad projecting shelf 18 inches or so below the ceiling, above which indirect lighting can be installed, and then making the effect delicate instead of heavy by opening it with a grille at the corners, so that there direct light downward may be obtained. Harris has used this expedient in several of his executed California houses, but nowhere have I seen it employed so effectively and so pleasantly as in this exhibition room. The geometrical shapes are exquisite in proportion; all the simple rectangles seem perfect in their relationship and the slight changes of color and texture lovely in their subtle harmonies.

GEORGE HOWE, ARCHITECT, AND WHARTON ESHERICK, SCULPTOR, COLLABORATED ON THIS INFORMAL ROOM, WHICH THEY CHRISTENED "PENNSYLVANIA HILL HOUSE." EVERYTHING IS EXTREMELY SPECIAL —ALL CRAFT CHARM AND NOT MACHINE-MADE ACCURACY. THESE PHOTOS BY RICHARD GARRISON

The Howe-Esherick room, the Pennsylvania cabin, has the same quality of perfection, of entire consistency, of being an ideal expression of a concept, though achieved in far different ways. Wharton Esherick, who made the stair and the furniture, is a well-known Pennsylvania sculptor, and the three-dimensional quality which good sculpture must have runs through the entire room. The joy of making things for oneself is a very real satisfaction; and, when to this is joined that creative imagination in the handling of wood, in the emphasis on solidities and shapes, which runs all through this room and ties together in its small area this great variety, the result is not only beautiful but eminently timeless. The extraordinary open spiral stair built around a twisted newel, with its sculptured treads, each one so strong, so gracefully tapering, and each one an individual thing, is a *tour de force* perhaps—there could never be another like it, and to emulate it or imitate it merely as a copy would be to court disaster. As it is, it is perfect. Equally interesting though entirely different in quality are the lovely delicate side chairs, with their graceful proportions, and the table so odd in plan, which goes so ideally against the curved built-in seat. Interesting, too, is the radiating pattern of the boarding on the walls above this seat; yet how restless such a pattern would be were it not so perfectly composed with the curves of the bench itself, the rich pattern of the abstract rug, and the table!

It is, I believe, both significant and encouraging that in the New York World's Fair of 1940 there should be found so many rooms livable, creative, and fresh, and these final two in which poetry in interior design

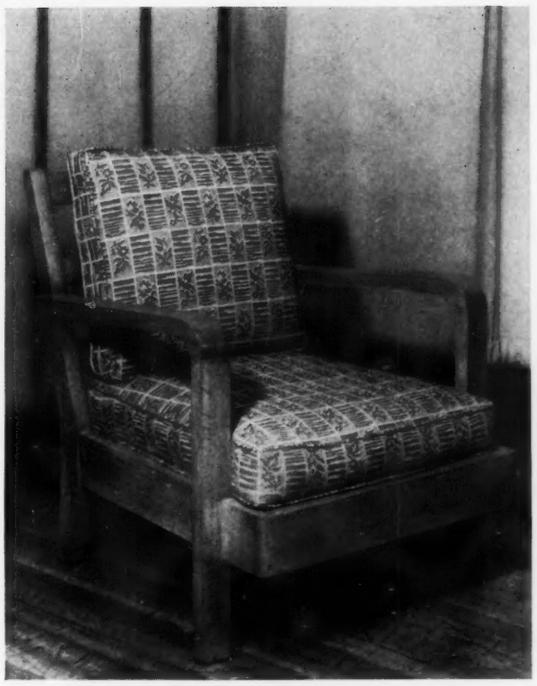
USABLE AS A DESK, SEWING TABLE, OR LIBRARY TABLE BECAUSE IT HAS ADEQUATE DRAWER SPACE, THIS F. S. A. PIECE IS ALMOST BRUTALLY DIRECT—BUT THE ROUND CORNERS AND HANDLES GIVE IT A CERTAIN UNEXPECTED ELEGANCE

THE ROUNDED TOP AND SIMILAR ROUNDED BASE MOULDING OF THIS CHEST OF DRAWERS GIVE IT AT ONCE A QUALITY OF ALMOST SOPHISTICATED SUAVITY THAT WOULD GRACE ANY BEDROOM. THE PLEASANT VEINED-MAPLE VENEER DRAWER FRONTS, WITH THEIR LONG PULLS, CARRY THE SAME NOTE. PHOTOGRAPHS BY F. S. A.

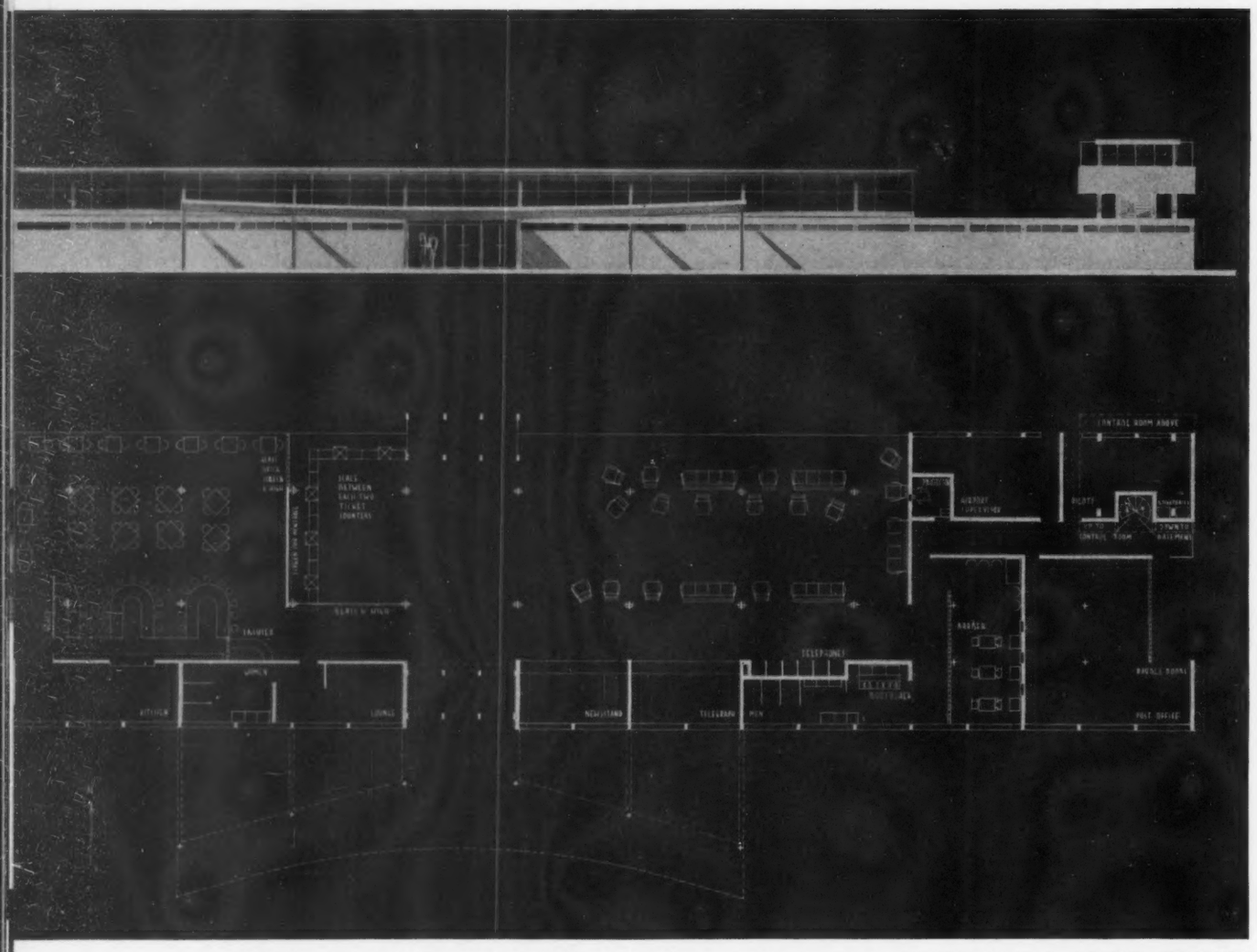
may be said to have come into its own.

However, one thing is sadly lacking in Flushing, as it is in the Metropolitan—good, simple, stock furniture of low cost. Gilbert Rohde's fantastic furnishings for the New York City Housing unit apartment are, to say the least, inconsistent with their surroundings and seem to me to be encumbered with meaningless detail.

There is much to interest the connoisseur in new materials and new ways of using them in both of these exhibitions. There is much in Flushing to stimulate and to influence people of more than moderate means in the arrangements of their own houses, but in neither show is there anything which the ordinary workingman or even the ordinary white-collar employee might hope to imitate or to own except at entirely unwarranted sacrifice of other, more essential things. This is not only deplorable, it is also completely unnecessary; and it would seem to me an indication that in the furniture industry as a whole there must be either a strange lack of imagination or an equal absence of social responsibility. In Pittsburgh, at the recent convention of the National Association of Housing Officials, there was on exhibition an almost complete line of furniture designed for the Farm Security Administration. This furniture was excellent in construction, simple and effective in line, beautiful in proportion and finish, made chiefly of maple and birch; and it was cheap, dirt cheap. It is being manufactured by many factories in different parts of the country. It is a striking proof that well designed, good looking, comfortable furniture can be made in America at small cost. Yet this furniture is nowhere available to the ordinary person; it can only be obtained by tenants in Farm Security Administration houses. Does it not seem strange, with such a notable example before them, that commercial manufacturers have not put out similar material all over the country, so that the young married couple of some taste can get what they really want and need, and not be forced into the usual banalities of bad "Colonialesque" on the one hand or the shoddiness of worse "modernistic" on the other?



THIS FURNITURE, DESIGNED FOR THE FARM SECURITY ADMINISTRATION, IS BOTH STURDY AND EFFECTIVE IN DESIGN. THE SIMPLICTY OF THE CHAIR AT THE LEFT MAKES IT POSSIBLE AT A MODEST PRICE. THE OTHER CHAIR IS AS ADMIRABLY FITTED FOR YEARS OF USE AS THE GROUP BELOW, RECALLING SHAKER WORK, ON WHICH IT SEEMS DISTANTLY BASED. ESPECIALLY INTERESTING ARE THE DIAGONAL STRETCHERS USED. RIGID, UNCOMPLICATED CONSTRUCTION GIVES STRENGTH. F. S. A. PHOTOS



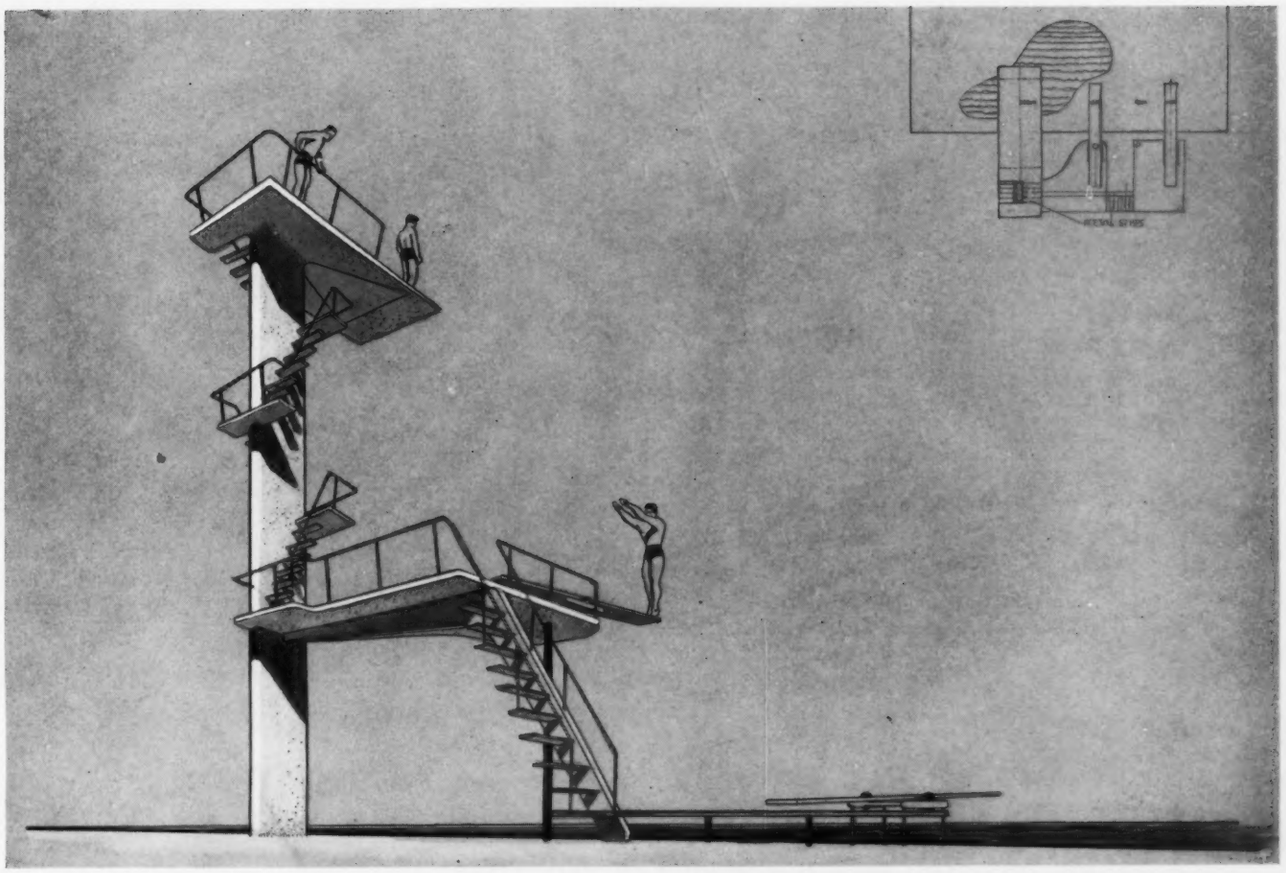
PART OF A DESIGN PRESENTATION BY A FOURTH-YEAR M. I. T. ARCHITECTURAL DESIGN STUDENT

## A GROUP OF STUDENT DRAWINGS

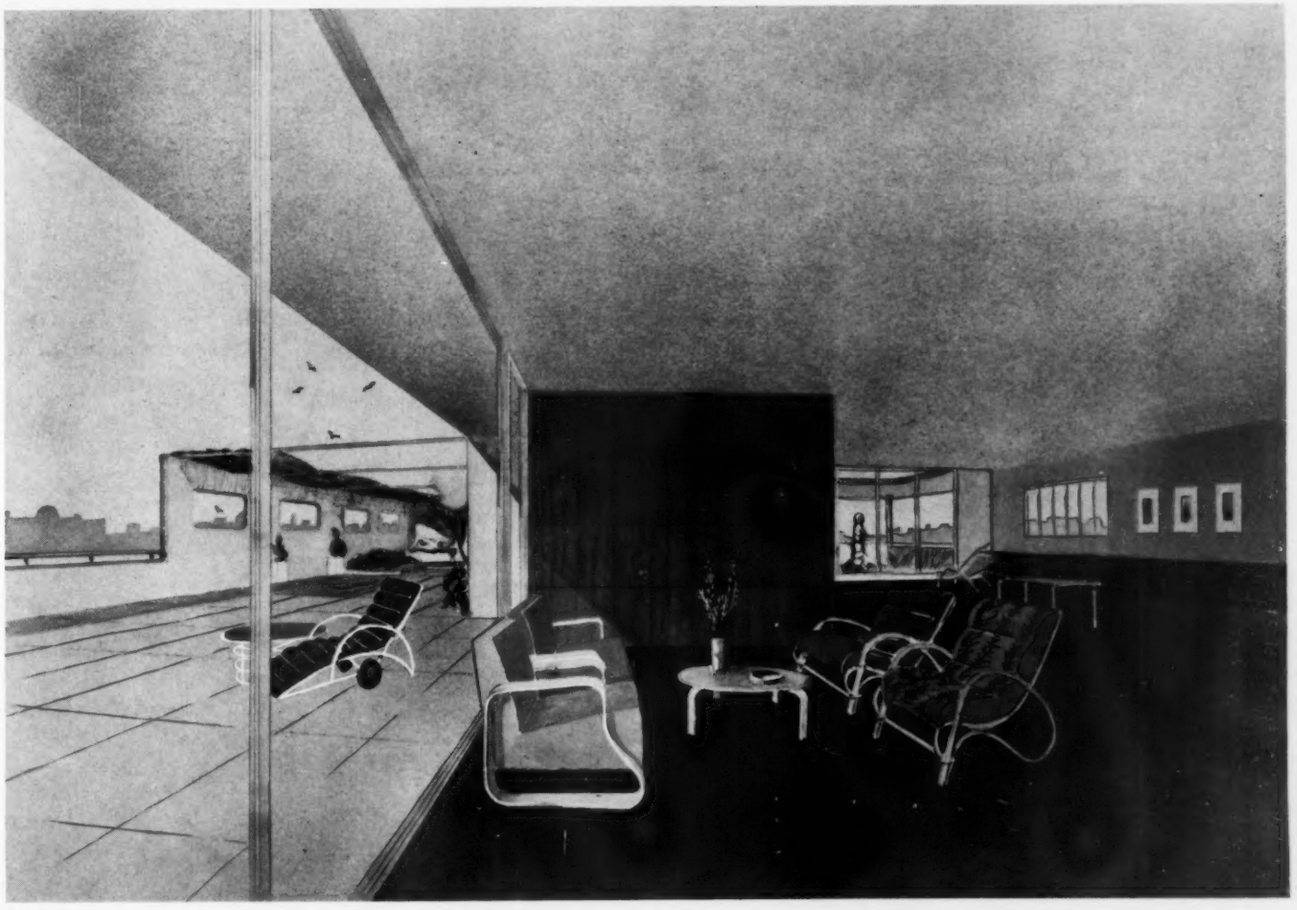
Many students in the professional architectural schools develop great skill at effective delineation. They are also quick to invent or adopt new and ingenious methods of making the presentation of their designs less laborious and more arresting. Sometimes this ingenuity takes a healthy direction towards clarity of expression; sometimes it apparently spends itself in an overelaboration which obscures rather than explains the architectural thought.

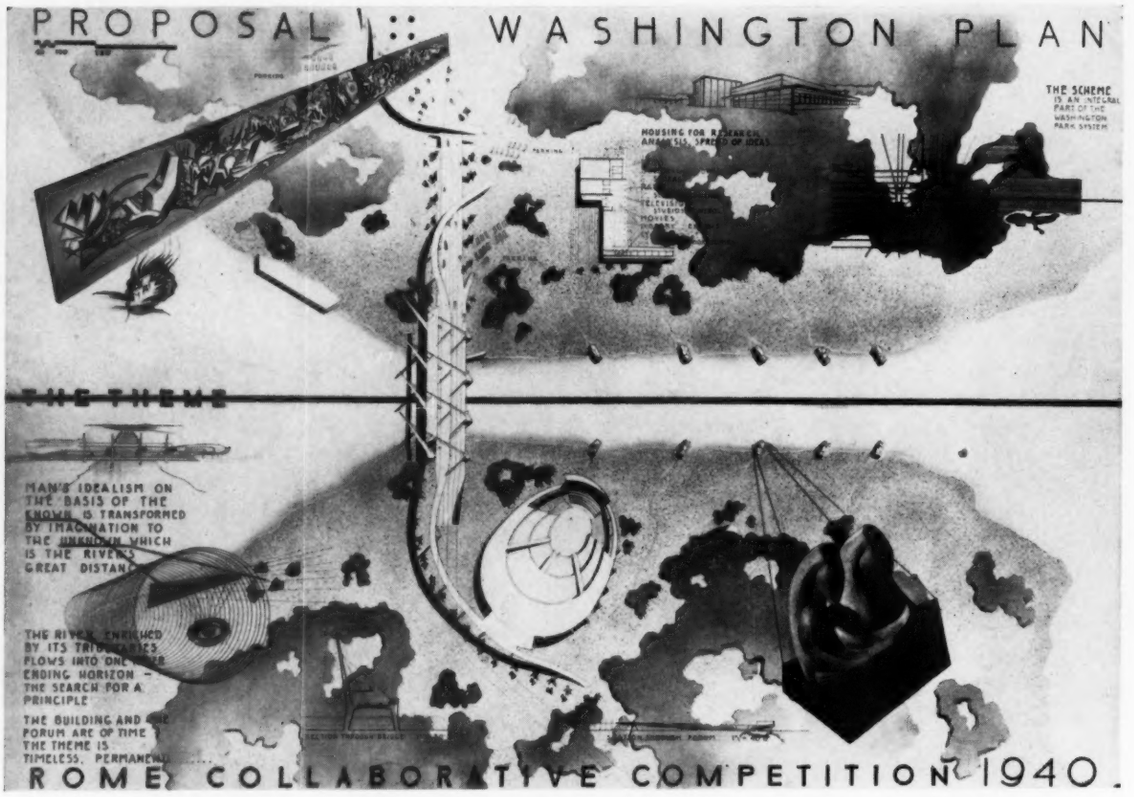
We have chosen to show here a few examples of student drawings, selected arbitrarily from among the thousands that have been done during recent years in leading American schools. Only four schools are represented, which is not to be taken to indicate that they are any better or any worse than the others. Had we time and space, we might have arranged a more comprehensive collection. Those chosen, however, will serve to exemplify the sort of thing the best men in every good school are doing these days.

The drawings on this and the facing page are from Massachusetts Institute of Technology. The airport building above is by J. P. Cutler, a fourth-year student. It was drawn on a blue board with white ink, simulating a blueprint, but is notable for its simple clarity. Opposite, above, is a remarkable example of clear and economical expressive delineation of a difficult subject by W. E. Haible, a graduate student. Below it is the skilful rendering in water color of a design for the Members' Room in an Institute of Modern Art as done by B. L. Krause, likewise a graduate student.

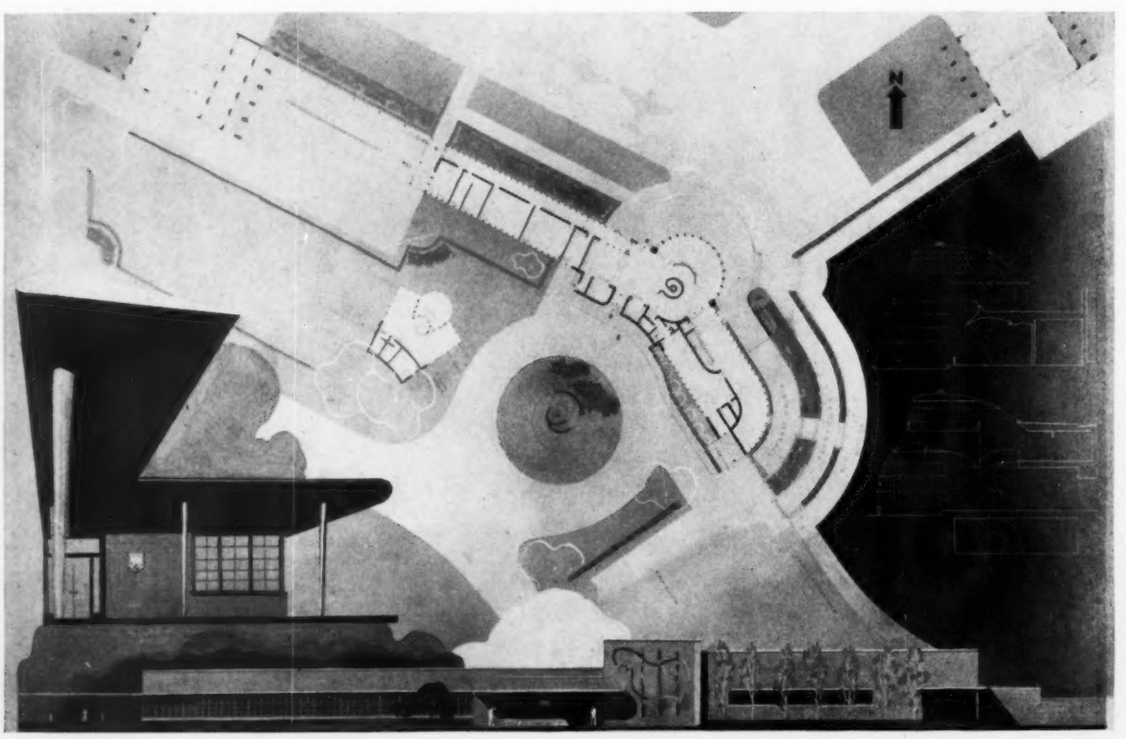


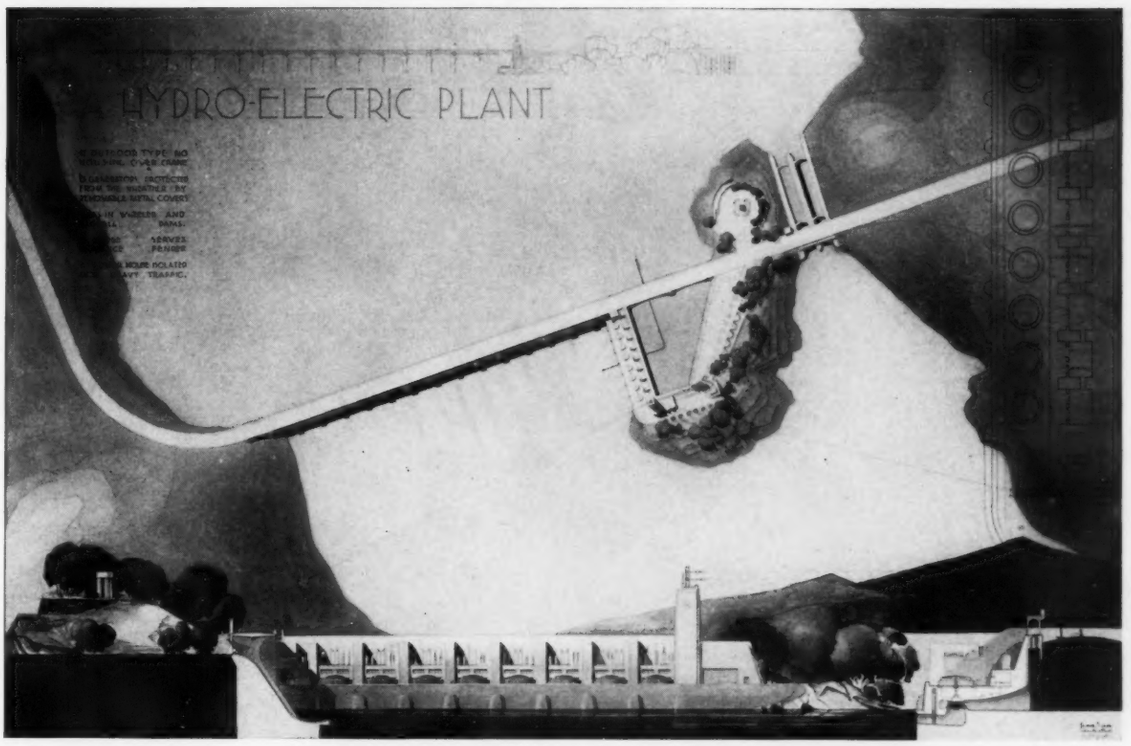
TWO MOST EXPRESSIVE DRAWINGS MADE BY ARCHITECTURAL STUDENTS AT MASSACHUSETTS TECH



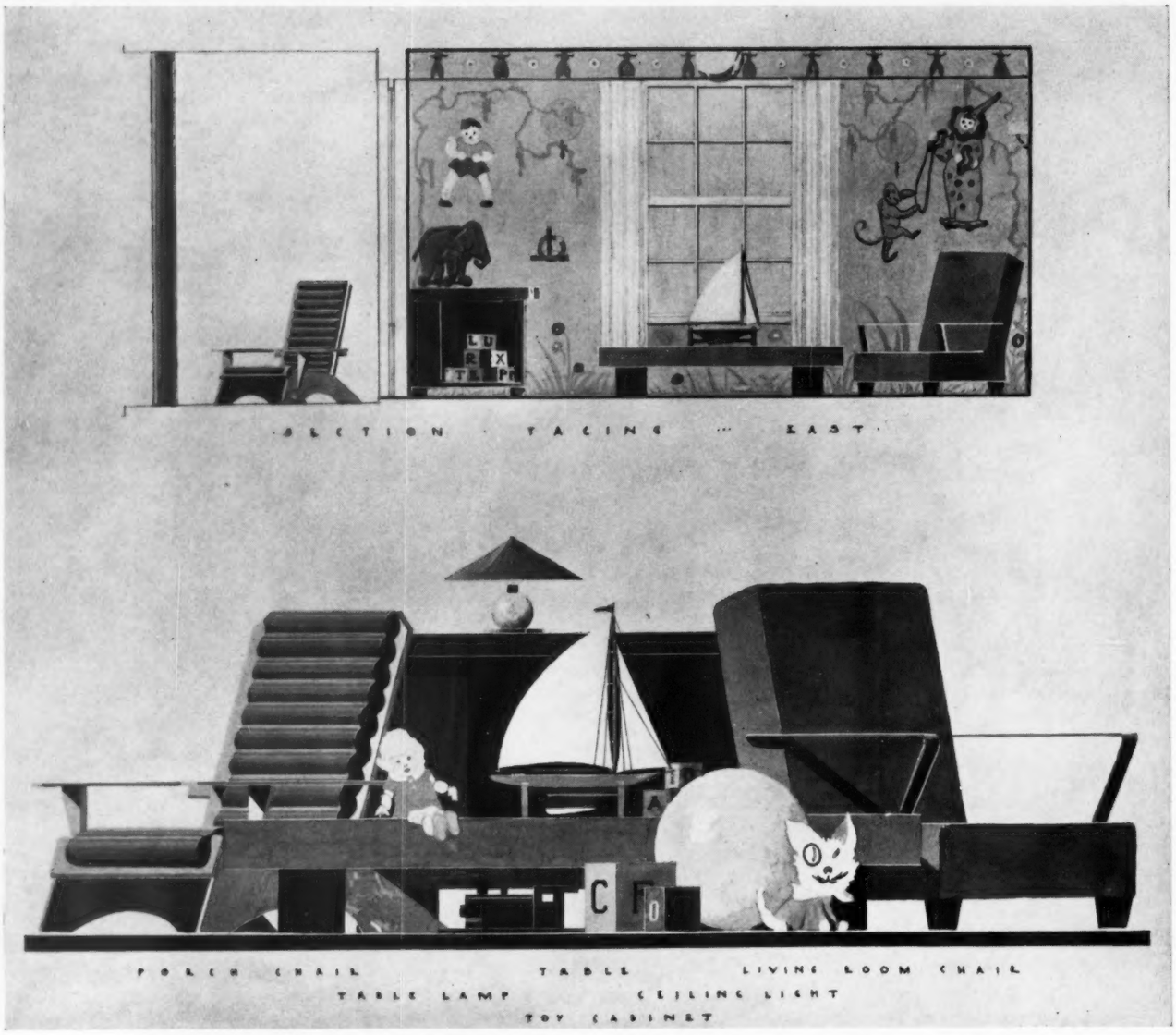



AT YALE UNIVERSITY SCHOOL OF THE FINE ARTS, STUDENTS ARE SKILFUL IN APPLYING THE MOST ADVANCED METHODS AND PHILOSOPHIES OF PRESENTATION. ABOVE IS A COLLABORATIVE DESIGN BY ARCHITECTS N. C. FLETCHER AND B. THOMPSON, WORKING WITH PAINTER L. A. McMILLEN AND SCULPTOR K. U. WHITE. AIRBRUSH, LINE DRAWING IN INK, MONTAGE, AND WASH WERE COMBINED. THE "JUNIOR COLLABORATIVE" PROBLEM BELOW WAS RENDERED PARTLY WITH AIRBRUSH BY THIRD-YEAR ARCHITECTS B. GROPP AND R. M. DREW, WHO ASSOCIATED WITH PAINTER B. A. LETTICK AND SCULPTOR M. MARSHALL






TWO DRAWINGS FROM THE UNIVERSITY OF ILLINOIS ARE TYPICAL OF THE COMPETENCE WITH WHICH STUDENTS OF THAT SCHOOL APPROACH THE GRAPHIC VISUALIZATION OF DESIGN. THE DRAWING ABOVE, BY JOSEPH STEIN, IS A CLEAR AND STRAIGHTFORWARD EXPRESSION OF A LARGE PROJECT. THE SHEET BELOW, BY HOWARD W. FRANK, NOW WORKING IN LOS ANGELES, IS AN EXAMPLE OF THE POPULAR STYLE OF LIGHT AGAINST DARK WHICH HAS MANY VARIATIONS. IT WAS RENDERED WITH GREAT SKILL ON BLACK CLOTH BY MEANS OF BRUSHES WITH WHITE TEMPERA AND OTHER LIGHT TEMPERA COLORS




PORTION OF RENDERED SHEET SHOWING DESIGN FOR CHILD'S ROOM, BY J. W. FRANKLIN OF N. Y. U.

New York University School of Architecture and Allied Arts has long nurtured high standards of draftsmanship. Dean Bossange views the purposes of rendering courses as being to train the young architect to visualize in space and with some degree of realism a design he has drawn on a flat surface; to stimulate his imagination to conceive his design as completely as possible; to test the proportion, scale, and mass of his design; to help him to think in the third dimension as he designs; and to help him to present his design so that his client may understand it as fully as possible.

Students are taught to express the third dimension by values showing relative distances from observer, relation of planes to each other, and shape of surfaces of objects. They are also taught to express nature of materials by color and texture, to suggest by their drawings the character and spirit of the design, and to indicate clearly the environment, entourage, and setting of the building or object.

The drawing above was rendered in full color, with opaque water colors. As befits the subject, the treatment reflects the gay, playful nature of the room.

# KENTUCKY IDYLL

## MOSTLY OF MINT, HAM, AND THE HIPPOCRENE

BY HUBERT G. RIPLEY

"Trains on the Baltimore and Ohio don't pull out of the station just because a passenger is running to catch one," the portly gateman told us with a reassuring smile. It lacked a bare half-minute before starting time when Peter and I arrived breathless at the passageway leading to unknown depths below the vast waiting room of the Union Station in Cincinnati. "Take your time," said the redcap with our bags as we followed him down the steps.

The Cincinnati Station is a huge, monumental structure fronting a great open plaza, the further end disappearing in the distant haze, beyond which presumably lies the city. The waiting room, truly Cyclopean in its proportions, is fraught with interest for the traveler caught between trains. In plan it's like the muddler one uses to crush a lump of sugar in the process of making an OLD FASHIONED. The entrance, a half dome leaping gaily toward the zenith, the stem extending part way to Indiana, at the far end of which is a beverage bar in stainless steel and bakelite. Having plenty of time—as we thought—Peter and I strolled down to investigate.

A little later it dawned on us our train left on Central Time, an hour earlier than our watches, so we dashed past the unforgettable murals and chairs arranged in flexible rhythm, arriving in breathless haste at the B & O gate, only to be assured again there was no need for hurry.

Bright sunshine in Louisville (pronounced "Loo′ vul." The "o" is soft, as in "love," and the second "i" becomes "u," as in "Unification") and a milling throng of fair women and brave men filled the ample lobby of the Brown Hotel. Later, in the *English Oak Room*—one of the Hotel's many refreshment stations, which include a *Derby Room*, a *Louis Seize Room*, a *Blue Grass Room*, a *Coffee Shop*, etc. — we scanned the menu over an old fashioned toddy. Under the heading "Cold Sandwiches" the name "Cold Brown" struck our fancy. "Waiter, what is a Cold Brown?"

"Yassir," he said, "A Cold Brown is jess lak a Hot Brown, only cold."

"What is a Hot Brown?" we tried again.

"Yassir, a Hot Brown is a slice of ham on a slice of chicken on toast with a Welsh Rabbit poured over it, and then baked in the oven. Yes, *sir*, it's a full meal!" We found it so, and it was darn good, too, especially the ham.

Kentucky ham deserves a chapter all to itself. If you like that kind of ham—and I do, inordinately—you'll think of it often in your dreams. Kentucky ham is reverently cured in Early Federal Smoke Houses by white-haired negroes who have been taught the art from generation to generation by older family retainers. There's such a smoke house, of noble proportions, adjoining the kitchen at "Federal Hill." What a picture of jollity and good living, peace and contentment, is presented by this little temple of Gasteria! All the old homesteads, great and small, still retain their smoke houses as a necessary adjunct.

After ham has been sufficiently smoked, it is allowed to hang down cellar in a store closet

to "ripen" for two years. The meat is close grained, hard as granite, and extremely salty. There's a clean smoky flavor of beech and hickory wood, most palatable, and when the ham is sliced very thin, it's not at all hard to eat. Many prefer the Kentucky variety to the far-famed Smithfield hams of the Old Dominion. During the week in Louisville everybody ate ham, served in one form or another, at least once a day. I wish there was a Kentucky ham hanging in my cellar right now!

Speaking of cellars, Frank Sullivan told me of a certain lovely lady whose host brought forth from his cellared store for her delectation, a particularly choice wine, especially reserved for rare occasions. With due ceremony the encrusted bottle was produced, the cork drawn carefully, and the contents poured slowly. Raising his glass the host offered a Toast. The honored guest sipped a little and put it down, saying: "I don't like it. It tastes to me exactly as if it has been kept for years and years in a dark, dirty, old cellar!"

Another Kentucky creation—they call it a salad, but it should have a more appropriate name—is jellied garnish for cold meats. Fill a mould about 1½" deep in three layers, as follows: three-quarters of an inch of tomato jelly, one-quarter of an inch of sour cream and one-half inch of aspic jelly, all highly spiced. Cut in squares and decorate the edges with a thin ribbon of sour cream. The French Village, where the Kentucky Chapter holds its meetings, a restaurant in the basement of an office building, serves this "salad" to perfection. They also make sublimely evanescent corn muffins, light as the sea-foam which upbore Cytherean Aphrodite to the Laconian shore.

Tuesday afternoon Frank Sullivan drove us in pleasant company through a sweetly-smiling countryside to Bardstown, pausing for a brief inspection of a few old houses on the way. After fortifying ourselves with tea and beer at the historic Talbott Tavern (1796), a fine old stone building whose sturdy walls vibrate with the spirit of the early pioneers, a short mile brought us to the Old Kentucky Home. Beautifully situated in a large park, "Federal Hill" is now an historic monument. This stately mansion, enframed in vines, shrubbery, and great trees, rivals in interest those houses of Colonial and Provincial Periods. Built in the early Federal days, it is distinctly American architecture, in scale extremely impressive. Save for the furnishings (which are Victorian) no sign of change is observable. The main rooms are about twenty-three feet square and fourteen and a half feet in height. Two smiling portraits, one either side of the great front door, face each other across the spacious hall. A faint fragrance of pomander and eglantine hangs like an aura about them. One portrait is the melodious Stephen, the other Jeanie "with the light brown hair, floating like a zephyr, on the soft summer air." An afternoon filled with emotional appeal, the spirit of the Old South, æsthetic, lyrical. Outside, the setting sun, a melodious stillness, the flash of a Scarlet Tanager in the coppice, peace and quietude.

The President's Reception, piquantly brilliant, was held that night amid the splendor of the historic Pendennis Club. On the return drive from Bardstown, so lovely was the Kentucky scene that we lingered on, bewitched by its beauty, just as Atalanta found it impossible to resist the golden apples of the Hesperides. So we barely arrived in time for the President's Reception. Had it not been for Charley Cellarius, I'd have missed the last Manhattan cocktail which he'd thoughtfully set aside for me. The dinner-dance proved to be a delightful innovation in the annals of Institute Conventions, fascinating to watch and doubtless even more stimulating to the Corybantes. Before leaving the Club, we strolled among the spacious rooms, and sure enough, in a far corner of the almost deserted Lounge, we found a half-dozen earnest souls discussing the amenities. Fred Meyer invited us to sit with them and try the Club's famed Mint Julep. A feeble pen falters in attempting an eulogium of this noble work of art. A reverent silence was observed while its divine fragrance was inhaled. The rhythm of the dance, suddenly softened, filtered down the

broad stairway and the curious stars peered in through the tall casement.

* * * * *

*'Twas Heaven in kindness sent the grape*
*To please both great and small—*
*'Tis little fools who drink too much*
*And big fools none at all.*

Anon.

The above quatrain is quoted from the beverage booklet of the Brown Hotel. This little brochure contains an amazing list of mixed drinks, wines, and liquors. Among the sixty-five varieties of cocktails, one finds such names as: BLUE MOON, PURPLE HAZEL, SILVER STALLION, SOUTH SEA SIN, etc. Following this, are more than a hundred varieties of mixed drinks, Cobblers, Smashes, Toddies, and what-nots. Next comes a noble schedule of thirty-two distinct brands of bourbon, the most expensive, and presumably the finest, being Rebel Yell. Other liquors listed are Scot's (beg pardon, Scotch) Rye Whiskey, wines, ales, and soft drinks.

Bill Warren, the Birmingham statistician, made a survey of the mint julep situation at the Rock Creek Riding Club where the Horse Show and Barbecue was staged. We'd been lunching at the Old Stone Inn in Simpsonville, and arrived a little late, but still in time to see the ponies take the hurdles. (A word about that lunch, presently.) I'd never seen a real Barbecue, and was fascinated by the spectacle. Coming back to the Club House we met Bill with a notebook in hand, totting up a column of figures. "Whee!" he said, "never saw so many mint juleps in all my life. Two thousand, eight hundred and forty-seven, so far, and they're still four deep around the bar!" We admitted having had three, that is, we remembered the first three. But as the glasses were smallish—though the flavor was good, and the ice pretty well melted—they weren't a heavy load. Large-scale production is not conducive to loving tenderness in the finished product, but considering the vast quantities served, I must say the result was highly commendable. Apparently everybody else thought so too, for the only way to get

PENCIL SKETCH, "BARBECUE," BY HAL CALHOUN

the crowd back to the busses was to turn off the lights at the bar. It was an orderly crowd, however, here and there groups singing "Sweet Adeline," and "Way Down Yonder in the Corn Field"; nothing like a Bankers' Convention, for instance. You see, Henry Saylor was there with his candid camera and no one could afford to take chances. A rumor was rife that Dean Emerson was at the Barbecue, but it is possible that some other Barbecue was meant. All got back safely to the Brown Hotel in time for the meeting of the Resolutions Committee.

We skipped this meeting and joined an impromptu little party on the roof where Bob Schmertz, Charley Stotz, and Travis Walsh furnished an hour or two of folk songs and madrigals, mostly about architects, traditional and otherwise, accompanied by instrumental music interspersed with choral dancing. After which we all went down in time to close up the *English Oak Room.*

The luncheon at Simpsonville was one of the most delicious meals I have ever been privileged to attend. Our hostess, a charming Southern lady, ordered in advance, so there was no waiting. Nobody can ever fool me again about Fried Chicken, Southern Style. This was the real thing—tender, crisp, heavenly in flavor, a dish fit for the immortals. The Inn itself (1794) is a little gem, the thick stone walls a perfect insula-

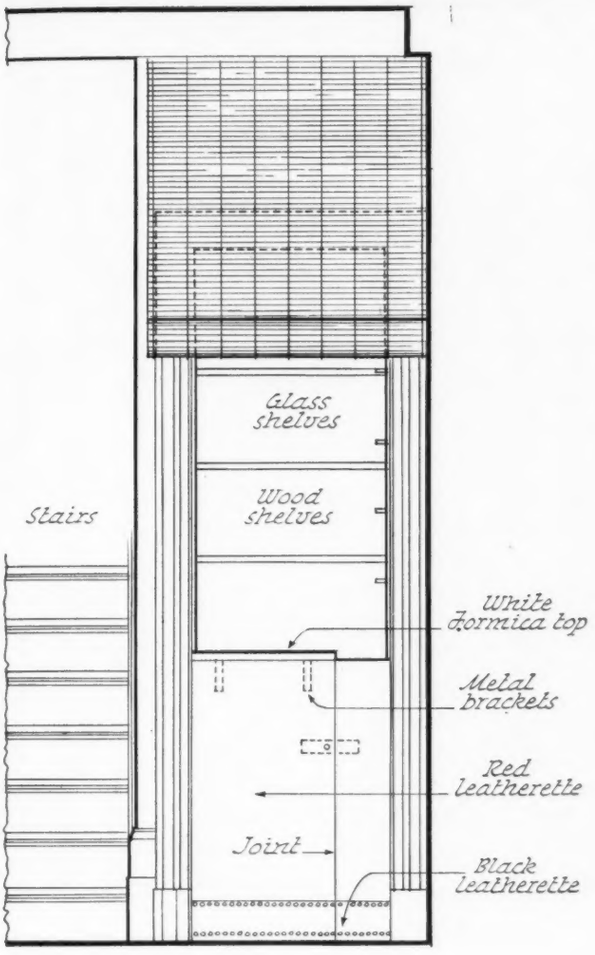
tion against heat and cold. In comparison with modern examples, stone-laying as practiced by masons of the late XVIIIth century seems a lost art. After lunch we visited the Gibson place, not far from Peewee Valley, locale of the Little Colonel Stories. The house is early XIXth century, built of slave-made brick of clay found in river bottoms, and timber cut on the premises. The rain prevented us from viewing the extensive gardens and interesting smaller buildings, such as the old carriage house, a remnant of the slave quarters, the spring house, etc., not to mention the mint beds. Nevin, Morgan, and Kolbrook of Louisville remodelled the house a year or so ago. The work was most skilfully done with a reverent hand. The interiors are perfectly charming examples of Early Victorian, for which result the second member of the firm (reading from left to right) is, we hear, largely responsible.

At a round table in the *English Oak Room* a half-dozen of us were seated one afternoon at late lunch, when Alvaar Aalto, distinguished Finnish Architect, joined the party. Mr. Aalto, recently arrived to oversee certain alterations to the Finnish Building at the New York World's Fair, was persuaded to attend the Louisville Convention while awaiting a return steamer which shortly leaves New York for Petsamo. Mr. Aalto speaks excellent English and freely answered the queries put to him by the company. One of our fellows was a World War Veteran and asked many questions about the war and present conditions in Finland. It was hard to believe that this calm, earnest young man had actually been through the terrific struggle of last winter. "How do you feel toward the Soviets?" "The feeling is much better now than before the war." "On both sides?" "Yes, on both sides." "Did the Russians break the Mannerheim Line?" "The Mannerheim Line, as the newspapers picture it, never existed. It is a line, to be sure, a defense line made up of a series of lakes and swamps, a difficult terrain, easy to defend with entrenchments and pill-boxes. In Finland there are 120,000 lakes. When these lakes and swamps are not frozen, it is impossible for an enemy effectively to maneuver as in Flanders." "Then the Russians attacked at the right time?" "At *exactly* the right time." "Why didn't you bomb Leningrad?" "That would have been a terrible thing to do. Bomb a great city, crowded with millions of innocent people. The slaughter would have been terrific. We couldn't do that," Aalto concluded.

He is now interested in housing, mostly prefabricated. There are several hundred thousand people from the Russian-occupied territory who must be housed immediately, and Mr. Aalto says these new houses can be erected in 48 hours after the preliminary work is done.

It was my good fortune to find not only many old friends at the Convention, but also to meet a number of new faces, with whom opportunity was offered to become better acquainted than one ordinarily has, when close attendance at the meetings is observed. Not being a delegate it seemed safe to leave the determination of phraseology of the By-laws (which is, of course, essential in administrative and ethical matters) to more earnest souls. A few visits to the Convention Hall assured me that all was going well. Wednesday afternoon, however, there was a large attendance at the "seminar," where an interesting discussion followed the reading of pertinent papers on the Relation of the Architectural Profession to Society. It kept a hundred or more closely attentive for two hours or so. Papers were read by Arthur Holmes, the crusader, Colonel William Taylor, the academician, and F. M. Craft, chief engineer of the Southern Tel. and Tel., Niel Convery, President of the New Jersey Chapter, spoke for a few minutes only, but his little homily was a masterpiece of logical expression, crystal clear.

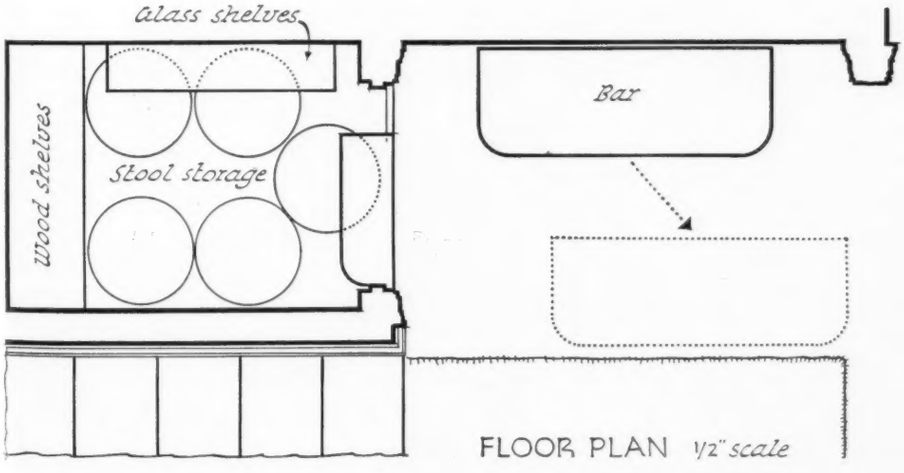
If it means much to the emotional Abou Ben Adhem's of the Effete East to mingle with their confreres from distant, sparsely-settled regions, as well as with those nearer home, it also, I found, was a source of happiness to large numbers of younger men to crook an elbow with congenial spirits.



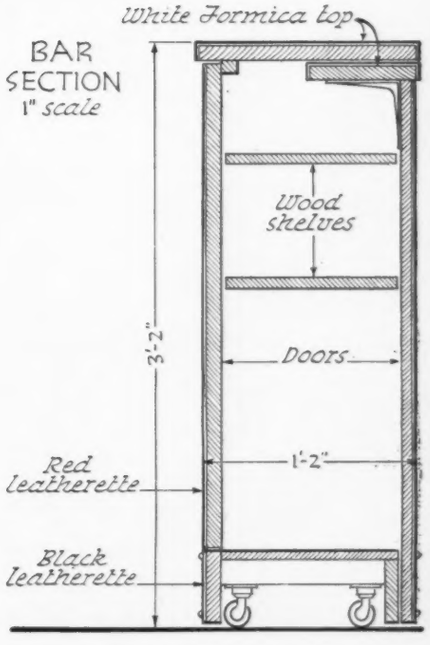

ELEVATION 1/2" scale

HERMANN BRAMMER

See next page for Bar in opened position



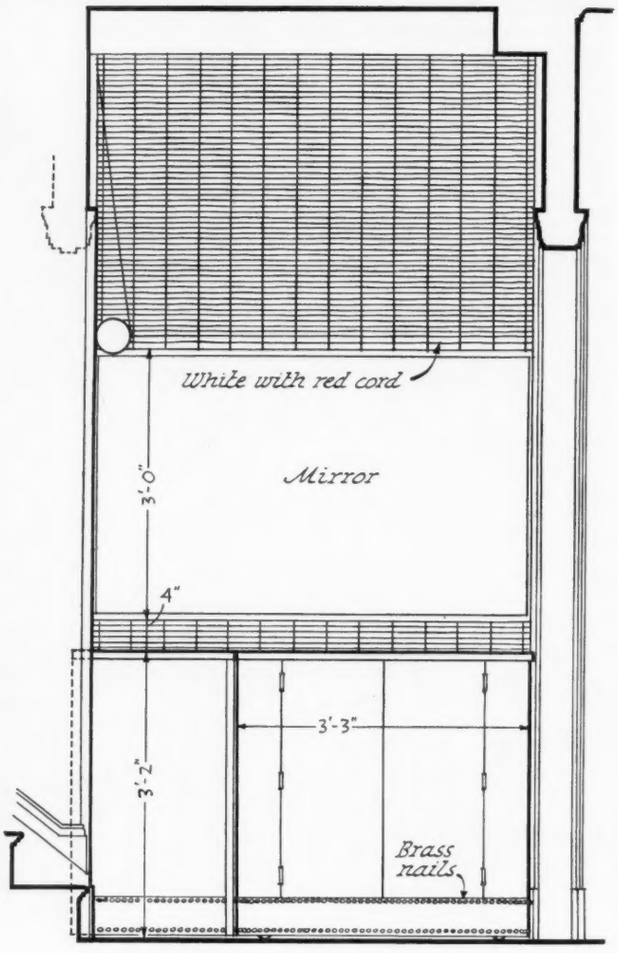

FLOOR PLAN 1/2" scale



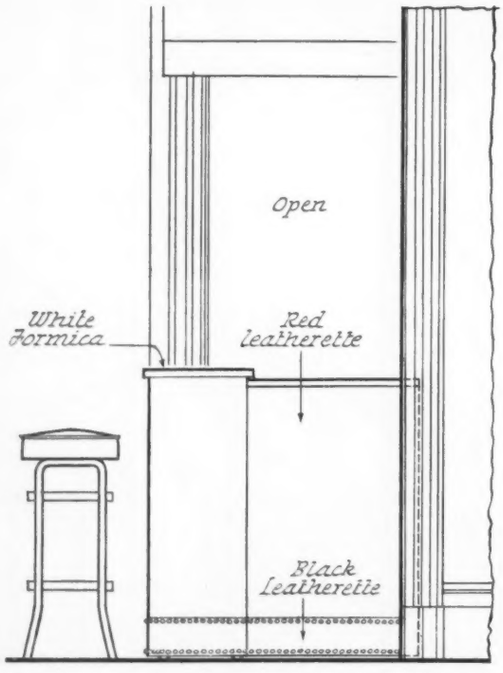

FELIX AUGENFELD . . . . . Designer

# RESIDENCE BAR

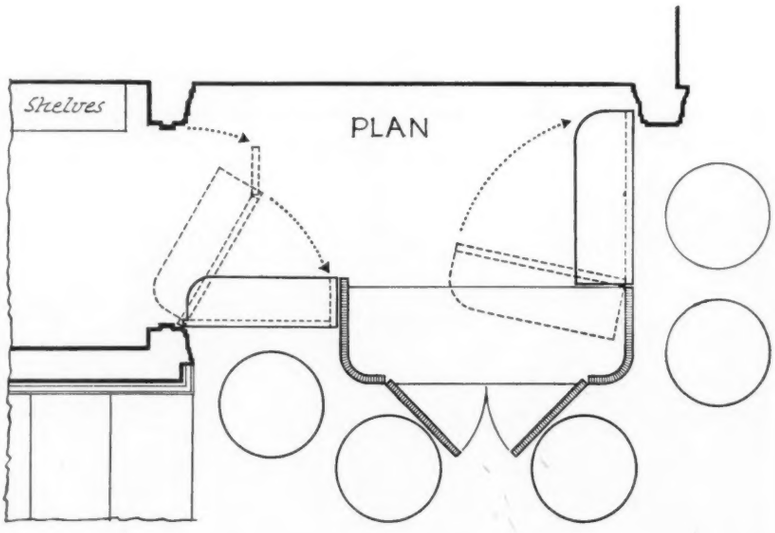
HERMANN BRAMMER




FRONT ELEVATION 1/2" scale

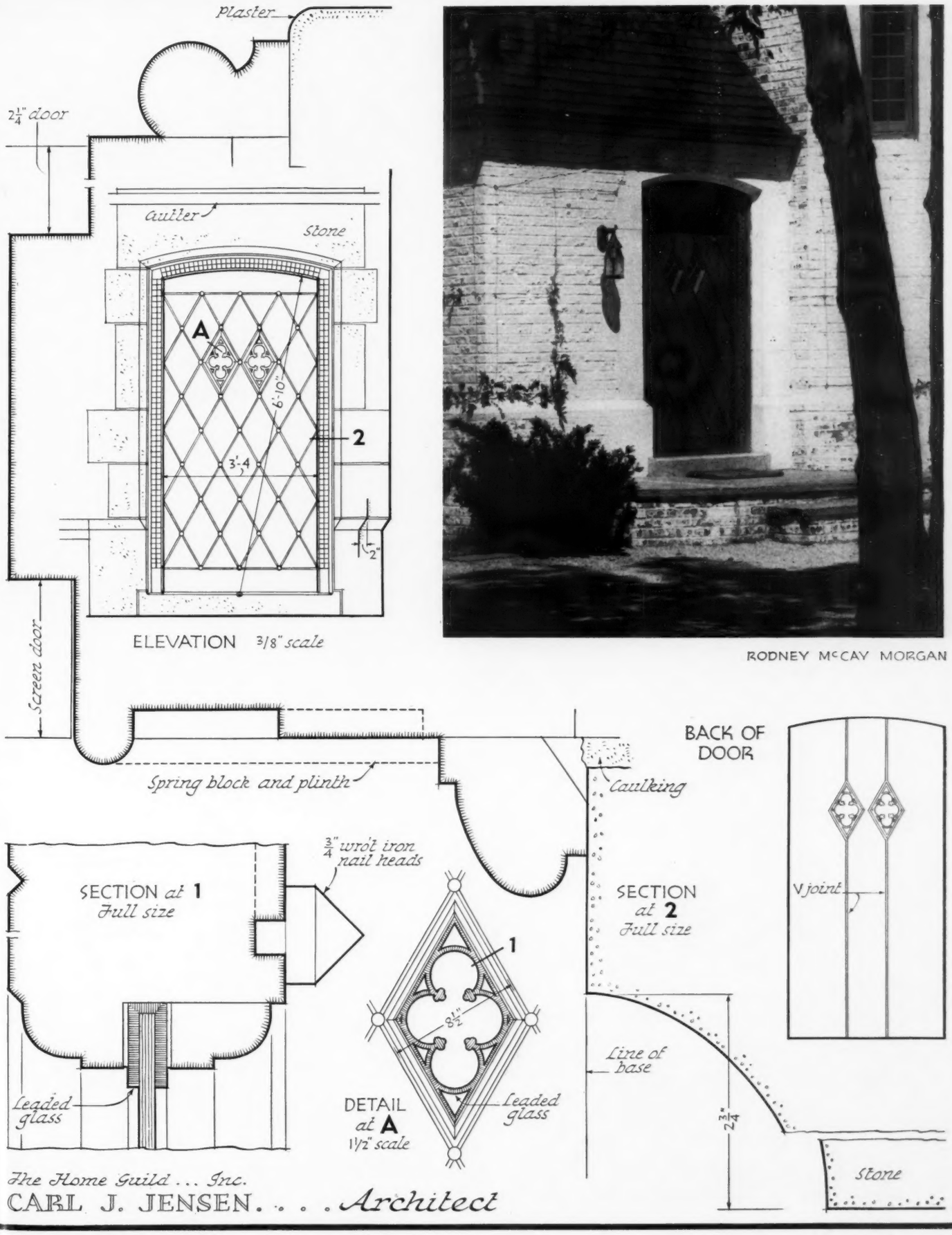



SIDE ELEVATION
1/2" scale

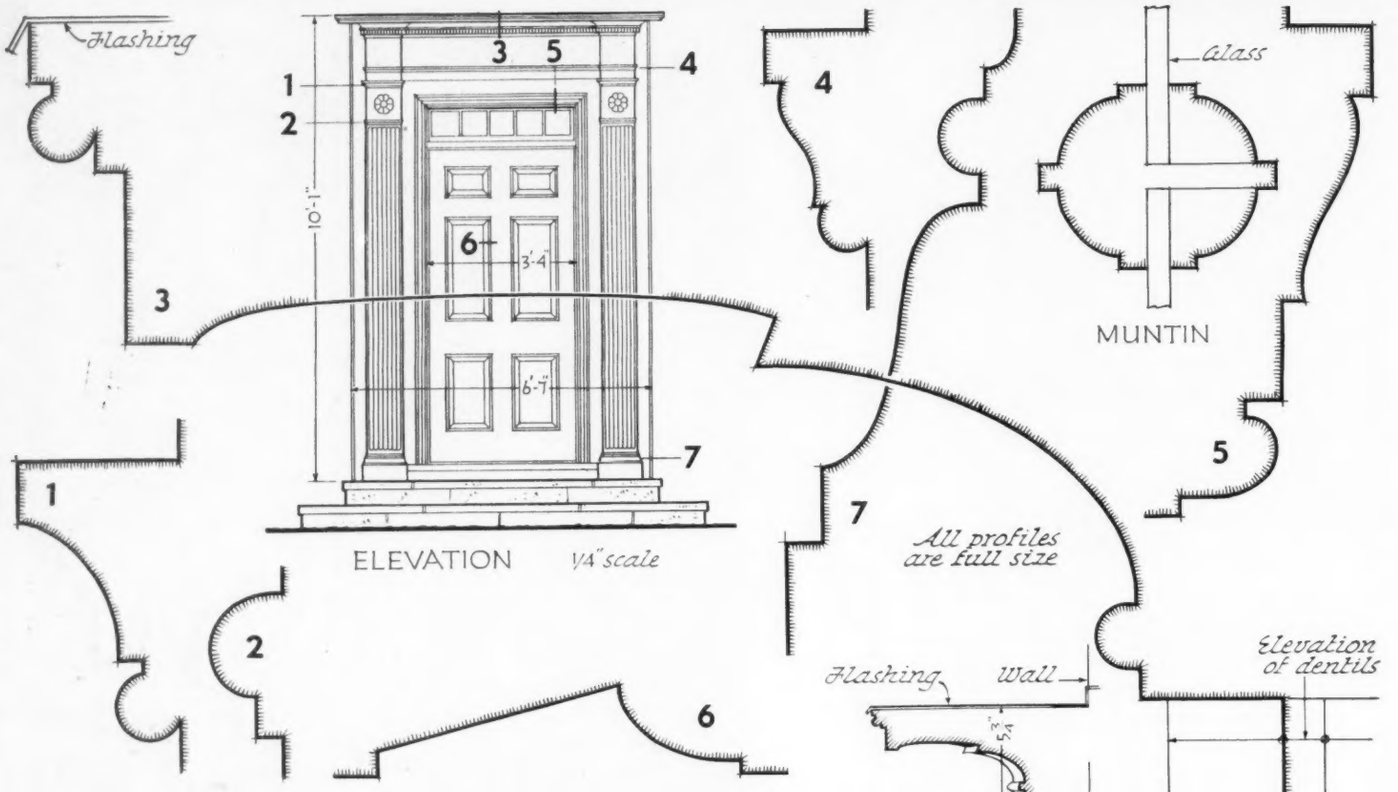


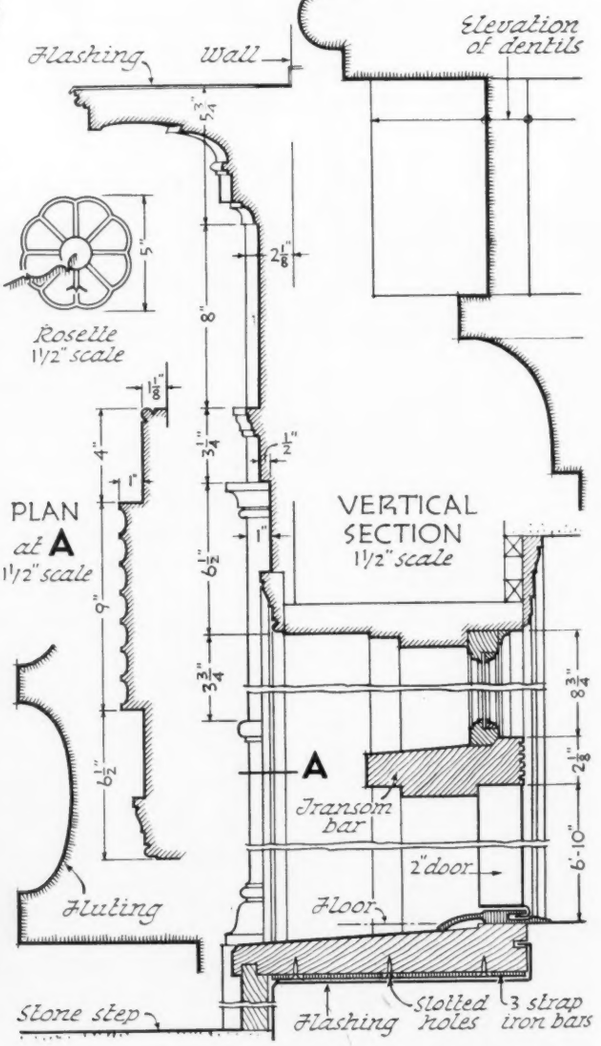

FELIX AUGENFELD . . . . . Designer

RODNEY McCAY MORGAN

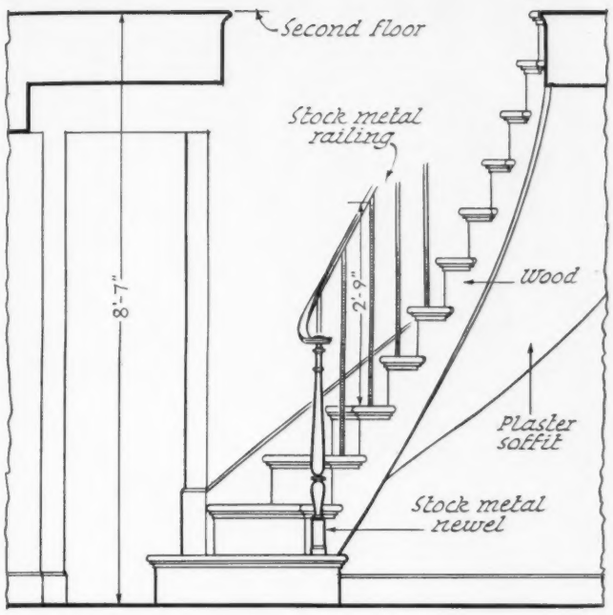



The Home Guild ... Inc.
CARL J. JENSEN. . . . Architect



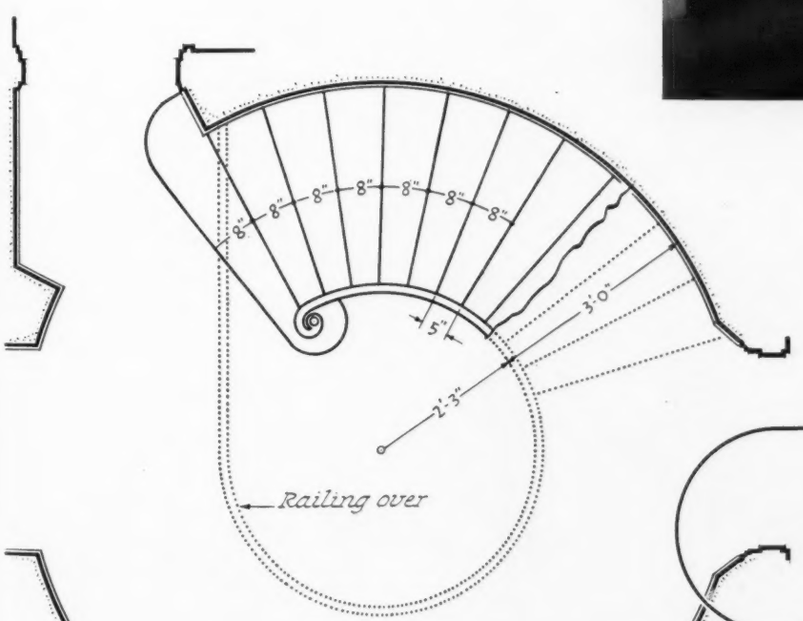



ELDREDGE SNYDER
*Architect*

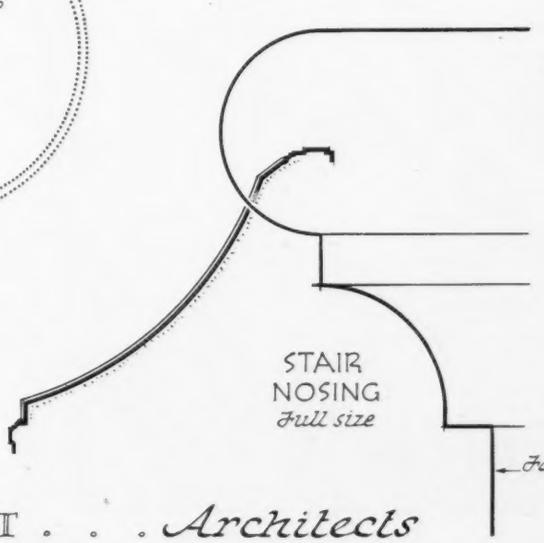


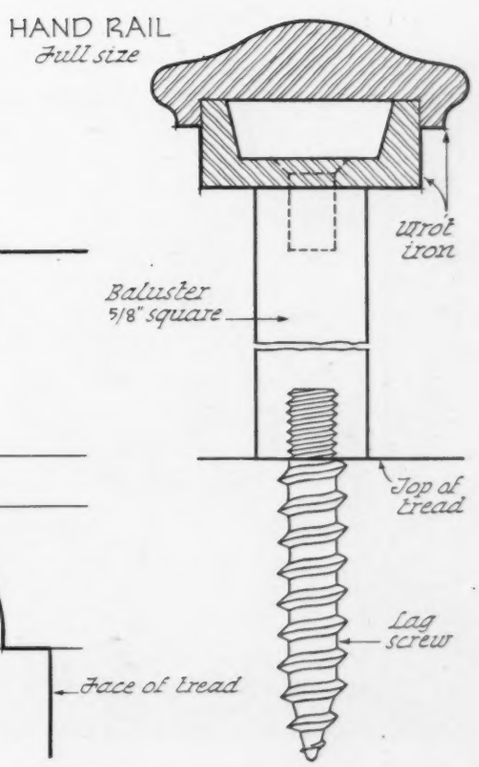

ELEVATION 3/8" scale

RICHARD GARRISON

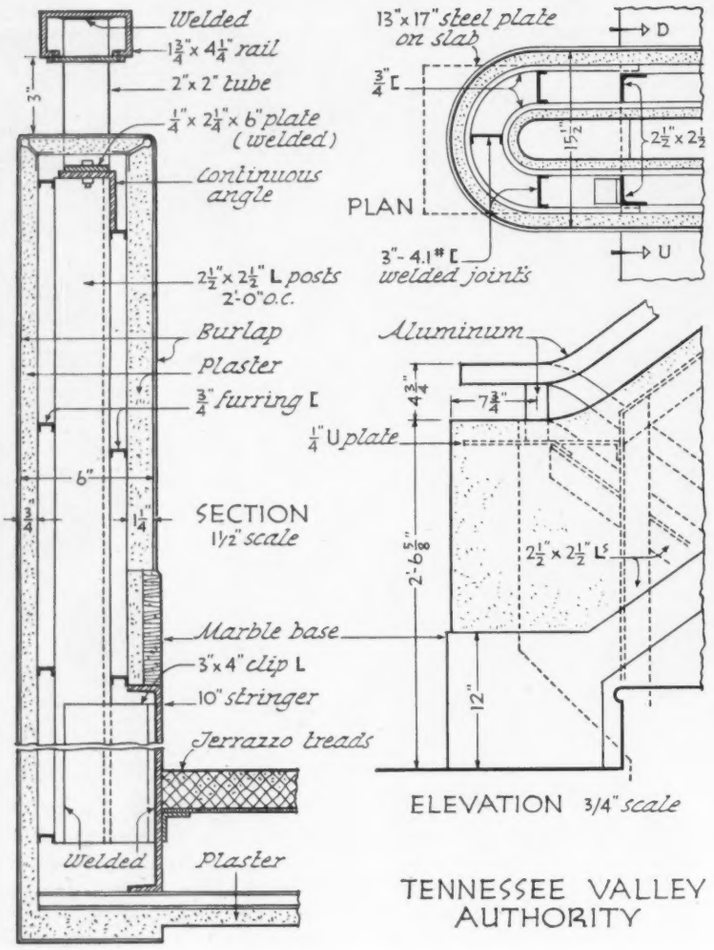



PLAN 3/8" scale

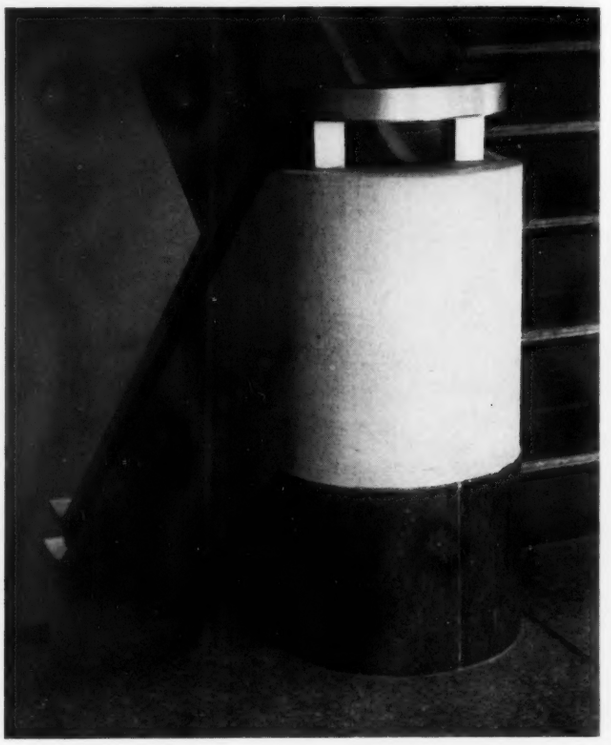



TALCOTT & TALCOTT . . . *Architects*

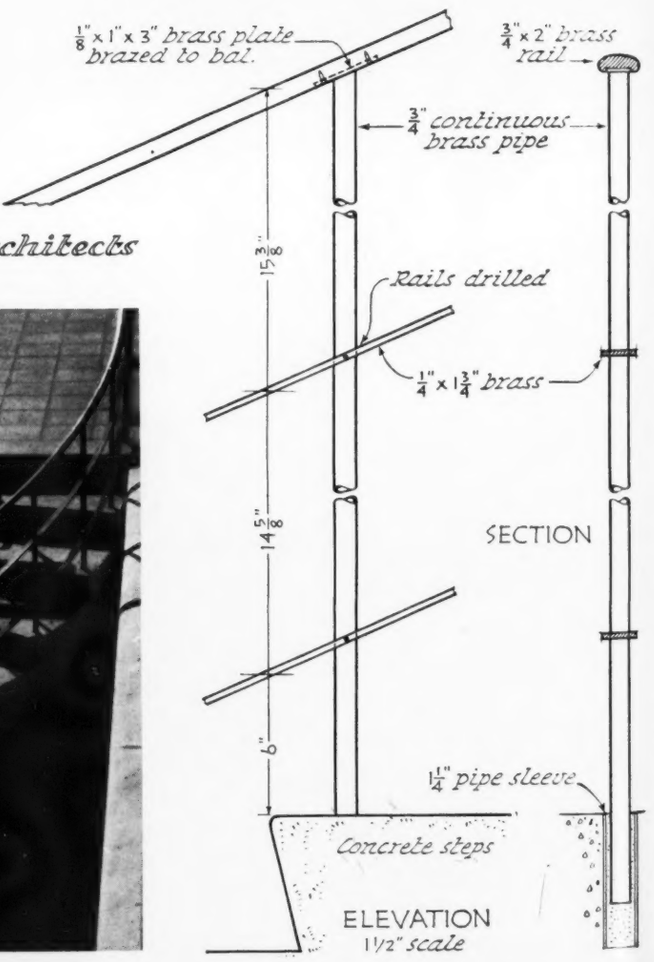


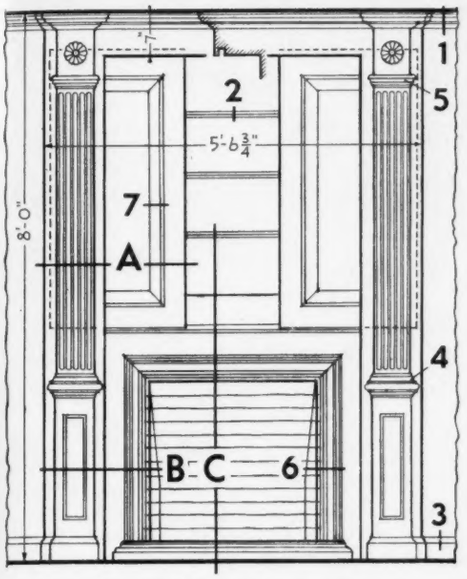

TENNESSEE VALLEY AUTHORITY



O'NEIL FORD & A. B. SWANK . . . . . *Architects*

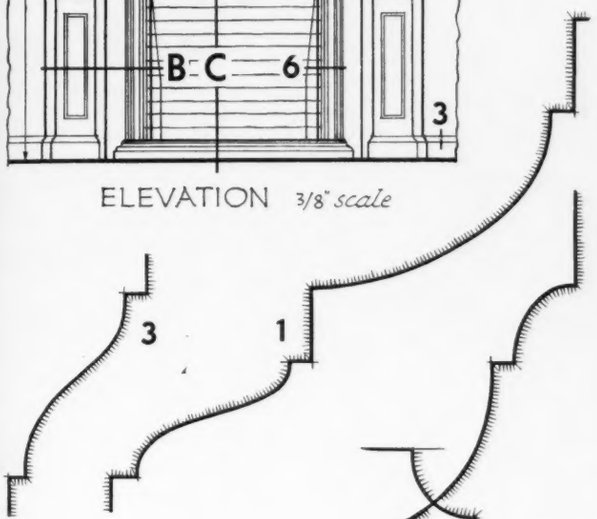
*Photo by* MAX

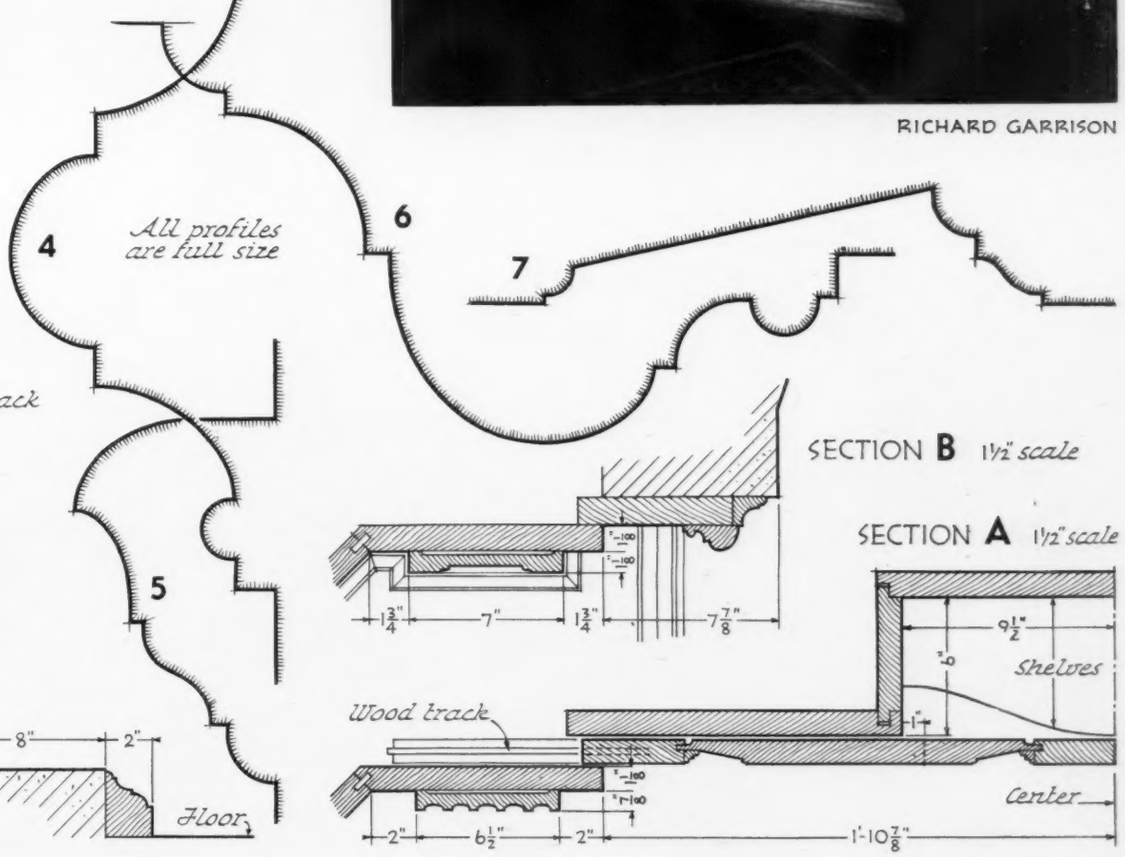




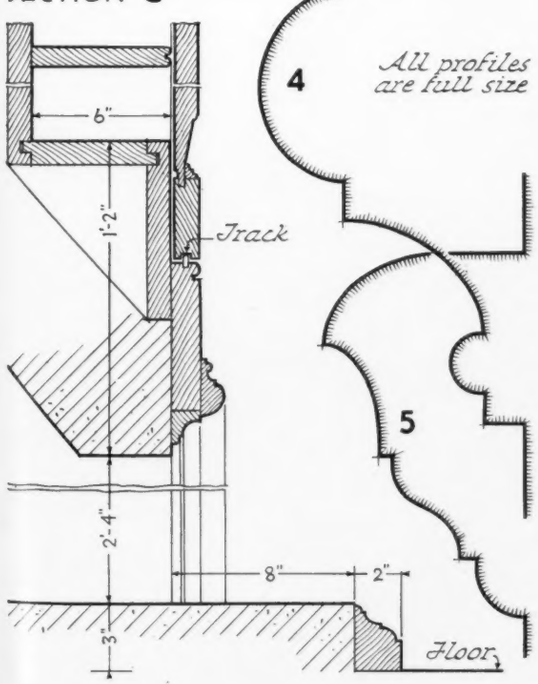

ELEVATION 3/8" scale

RICHARD GARRISON




SECTION C




SECTION B 1½" scale

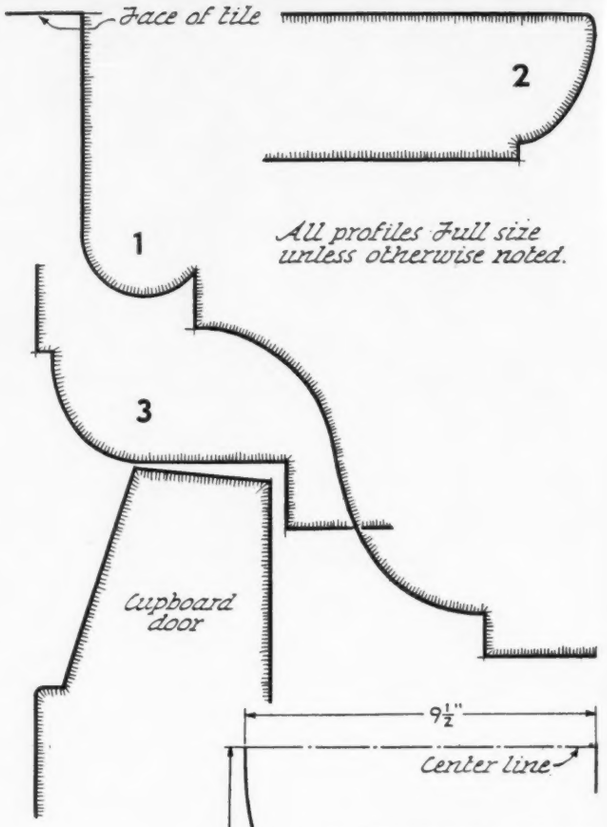


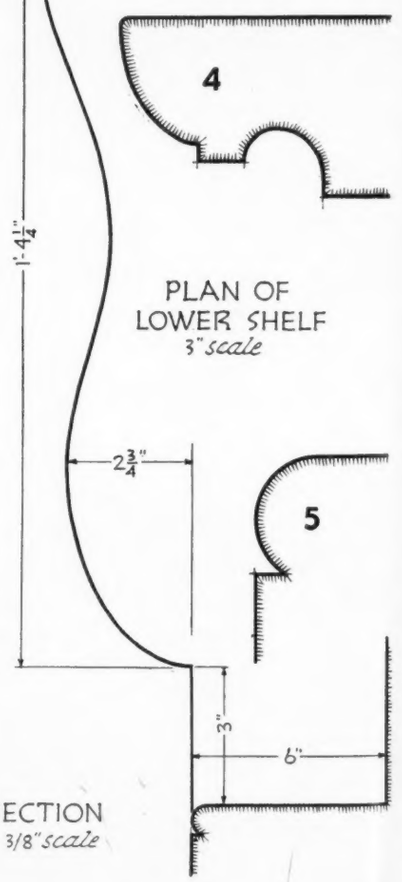

SECTION A 1½" scale

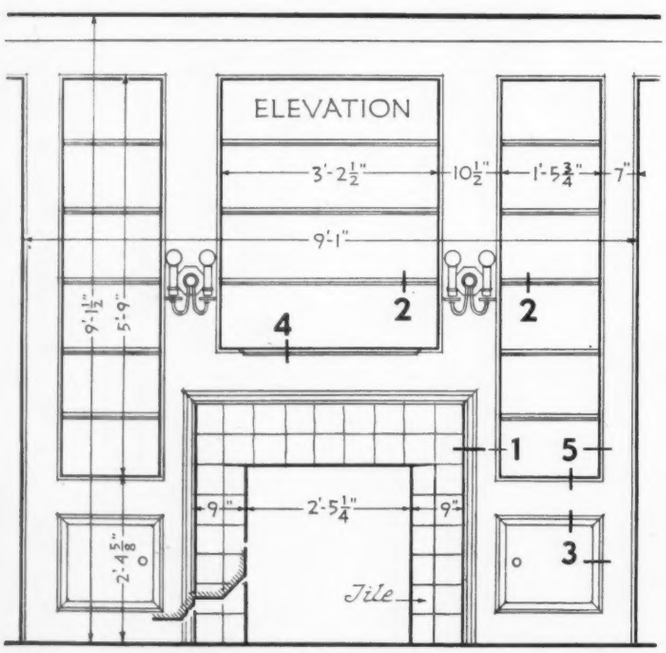


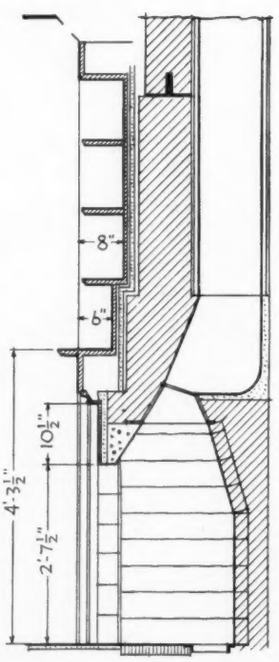

TALCOTT & TALCOTT . . . . . *Architects*

F. S. LINCOLN




SECTION
3/8" scale

ERNEST A. GRUNSFELD, Jr. . *Architect* WALLACE F. YERKES. . . ASSOCIATE

# PENCIL POINTS DATA SHEETS

*Prepared by* DON GRAF, B.S., M.Arch.

# DISREGARD OF THE OBVIOUS

*Get your house plans here, folks! Only two dollars! Plans, specifications, lists of materials! We tell you how to finance, superintend, and save the Architect's fee! Avoid harsh irritants! Reach for an Architractor instead of an Architect! All for the small, insignificant and inconsequential sum of twenty dimes, six Tom-and-Jerries, or the fifth part of a saw-buck!*

The Architect who loses a commission to do a small house because the Owner decides to buy a set of $5.00 plans and save the Architect's fee, may not consider it entirely a catastrophe. But there is another kind of activity which cannot be dismissed with a philosophical shrug. We refer to the consistent Campaign of Disparagement which is being waged against the abilities of the profession and the importance of the service which architectural organizations render the public. That those who circulate this anti-architectural propaganda do so for selfish reasons might be suspected. However, the net effect is to belittle the Architectural function in the public mind as to its usefulness in *any* building operation.

We have before us a booklet bearing the imprint of *Good Housekeeping* magazine. In one place it says "*Architects are too prone to relegate all service openings or doors to the kitchen, and expect to arrive at a workable layout . . .* " This booklet probably received wide circulation among the readers of this periodical —people who are interested in homes and, hence, possible clients for some Architect. That one sentence, sandwiched into the text, could easily destroy the confidence that every prospective "Owner" should have in his Architect.

The ladies' magazines collectively enjoy tremendous circulation, running into millions of copies a month.

## STANDARD WOOD-SLAT VENETIAN BLINDS (1)

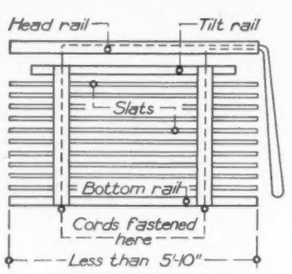
Index No. **F 3 n** CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 18 JUL 1940

These *Data Sheets* F3n and F3p give in part the requirements of U. S. Dept. of Commerce *Commercial Standard CS61-37*. Wood slat Venetian blinds *not* conforming to this standard may be obtained, as well as blinds with metal slats or slats of other materials.

Referring to the table at the bottom of the page, the 2⅜" width slats are usually used in commercial buildings, since they have fewer slats per foot of blind and are, consequently, more economical. The 2" and 1¾" widths are used for residential work. Any of the 3 widths of blinds may be specified for any window area up to the practical listed maximum of 250 sq. ft.



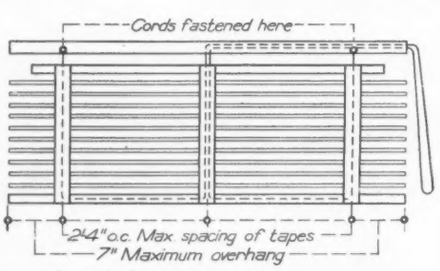

SINGLE PULL BLIND

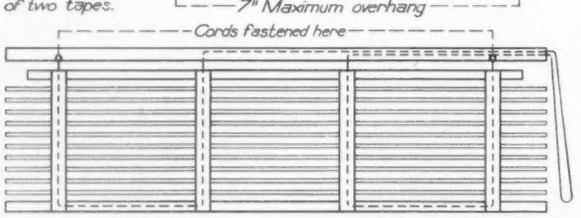
**35 Sq. Ft. Maximum**

Compound pull blinds have from three to eight tapes depending on the width.

Maximum width of blinds is 15'-6".

A tilt rail center support is to be used for each tape in excess of two tapes.




COMPOUND PULL BLINDS

**35 to 100 Sq. Ft.**

| PARTS | | 2 3/8" WIDTH Thickness | 2" WIDTH Thickness | 1 3/4" WIDTH Thickness |
|---|---|---|---|---|
| HEAD RAIL | | 1 1/8" | 7/8" | 7/8" |
| TILT RAIL | | 3/4" | 5/8" | 5/8" |
| BOTTOM RAIL | Single Pull | 3/4" | 5/8" | 5/8" |
| | Compound Pull | 1 1/8" | 7/8" | 7/8" |
| SLATS | | 1/8" | 1/8" | 1/8" |

MINIMUM DIMENSIONS OF RAILS AND SLATS

## STANDARD WOOD-SLAT VENETIAN BLINDS (2)

Index No. **F 3 p** CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

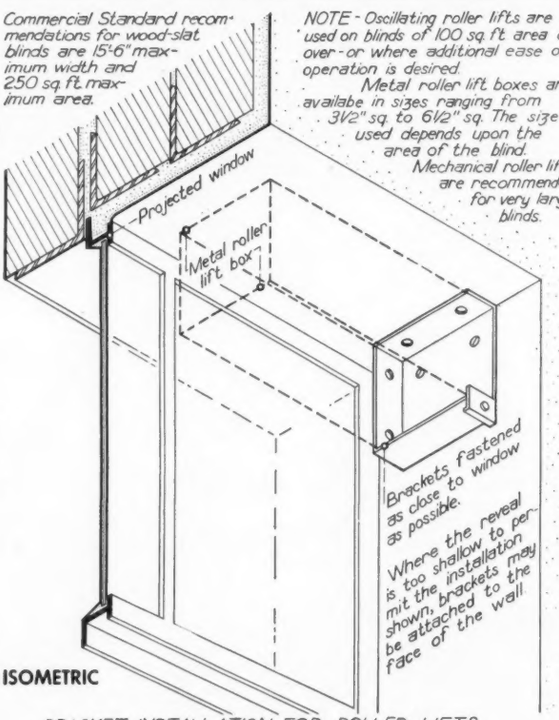
SET 18 JUL 1940

Commercial Standard recommendations for wood-slat blinds are 15'-6" maximum width and 250 sq. ft. maximum area.

NOTE - Oscillating roller lifts are used on blinds of 100 sq. ft. area or over - or where additional ease of operation is desired.

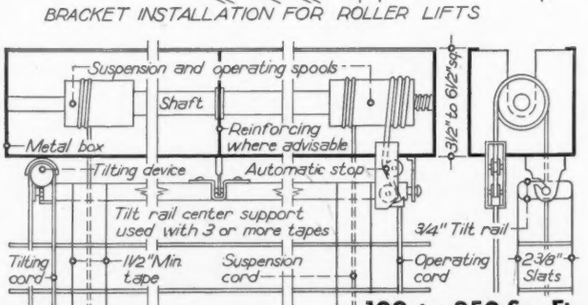
Metal roller lift boxes are available in sizes ranging from 3½" sq. to 6½" sq. The size used depends upon the area of the blind.

Mechanical roller lifts are recommended for very large blinds.


Projected window
Metal roller lift box
Brackets fastened as close to window as possible.
Where the reveal is too shallow to permit the installation shown, brackets may be attached to the face of the wall.

ISOMETRIC

BRACKET INSTALLATION FOR ROLLER LIFTS




OSCILLATING ROLLER LIFT

**100 to 250 Sq. Ft.**

There are many of them. They devote a sizable part of their editorial pages to chiseling the Architect out of commissions. Combined with the Sunday newspaper real estate sections, they set standards of inexcusably bad taste in architecture, landscaping and decoration, which multiplies the Architect's problem of handling clients who have "educated" themselves by means of such literature.

We have such helpful books available to the lay public as Emily Post's "Personality of the House," Rogers' "Plan Your House to Suit Yourself." Rockwell Kent not only lectured but we believe he described his own home in a book as being an architectural triumph because he designed it himself. Elissa Landi's publicity agent got the following printed in a syndicated column, "She has gone berserk by drawing all the plans for the remodeling with her own lily white hands, which will evolve a bathroom, a closet and a dressing room into a library."

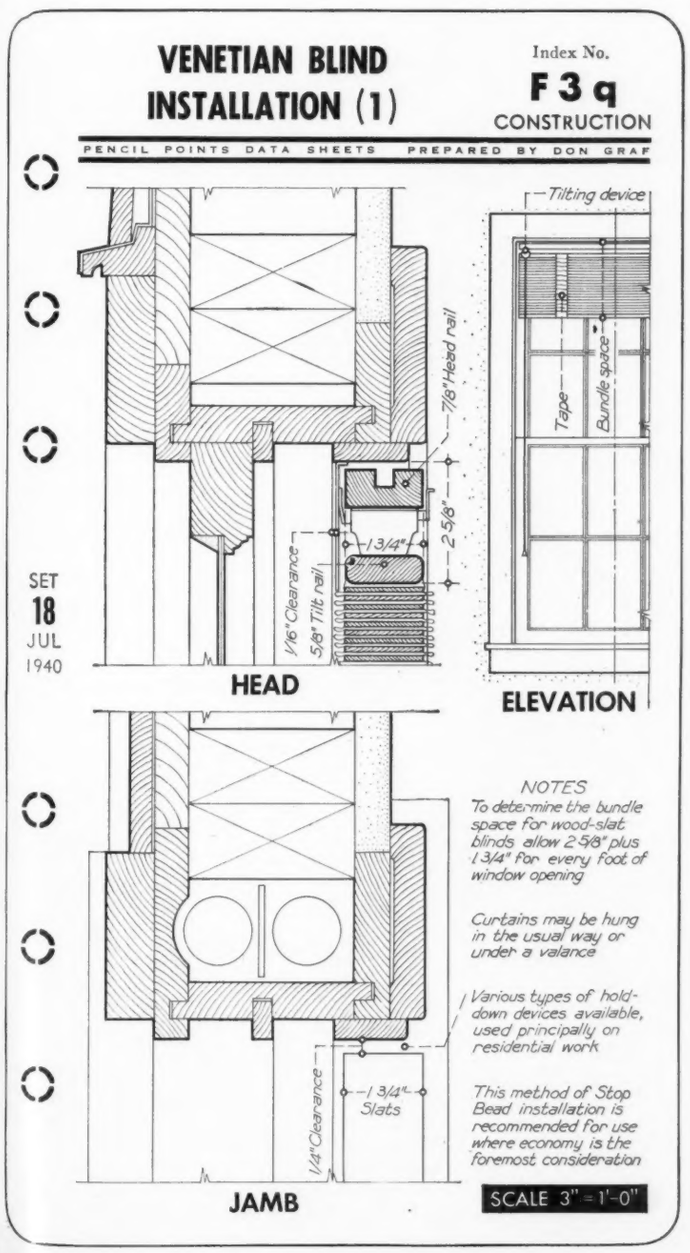
There is a magazine which is telling building material manufacturers (and I quote from its own documented statement) "*It is a well-known fact that decisions for the type and make of equipment are group decisions among at least two of these five professional groups:*

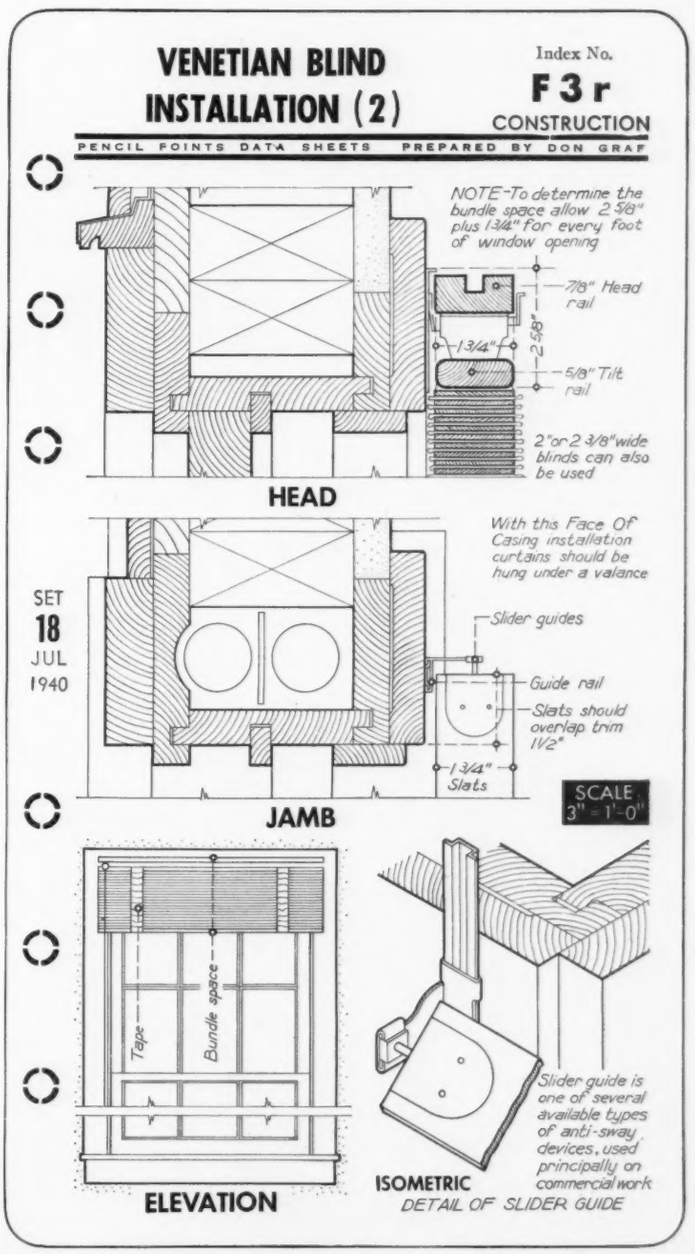
*Architects and Engineers*
*Operative Builders and Contractors*
*Realty Owners and Managers*
*Financial Institutions*
*Material Dealers*

"*BUT . . . WHICH TWO GROUPS is not always so well known . . .*"

Next time you, Mr. Trained Professional Architect, have to make a decision, be sure to remember that a material dealer, banker, realtor, or builder may overrule you, and make you specify Inckels instead of the Pinckels that you might mistakenly think was best for the job!

Now the ironic part of this is that this same magazine solicits and gets a wide circulation among the


VENETIAN BLIND INSTALLATION (1)
Index No. F 3 q
CONSTRUCTION
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF
SET 18 JUL 1940
Tilting device
7/8" Head rail
Tape
Bundle space
2 5/8"
1 3/4"
1/16" Clearance
5/8" Tilt rail
HEAD
ELEVATION
NOTES
To determine the bundle space for wood-slat blinds allow 2 5/8" plus 1 3/4" for every foot of window opening
Curtains may be hung in the usual way or under a valance
Various types of hold-down devices available, used principally on residential work
This method of Stop Bead installation is recommended for use where economy is the foremost consideration
1/4" Clearance
1 3/4" Slats
JAMB
SCALE 3" = 1'-0"


VENETIAN BLIND INSTALLATION (2)
Index No. F 3 r
CONSTRUCTION
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF
SET 18 JUL 1940
NOTE-To determine the bundle space allow 2 5/8" plus 1 3/4" for every foot of window opening
7/8" Head rail
1 3/4"
2 5/8"
5/8" Tilt rail
2" or 2 3/8" wide blinds can also be used
HEAD
With this Face Of Casing installation curtains should be hung under a valance
Slider guides
Guide rail
Slats should overlap trim 1 1/2"
1 3/4" Slats
JAMB
SCALE 3" = 1'-0"
Tape
Bundle space
ELEVATION
Slider guide is one of several available types of anti-sway devices, used principally on commercial work
ISOMETRIC
DETAIL OF SLIDER GUIDE

architectural profession! That is known as playing both ends against the middle—or the old army game!

This sort of thing works against architectural prestige in a number of ways. It leads building material manufacturers and those in the advertising business to disparage the Architect's importance and his need for intelligent merchandising and advertising methods—a serious matter to architectural men depending on market information to a large extent for their livelihood. Then, too, these manufacturers and advertising folks in themselves represent a large mass of individuals who are possible clients for architectural service. A third danger is that manufacturers may be led further in their competition with Architects by the furnishing of free plans involving the use of their own products.

It's not a pretty picture. Inroads being made on the Architect in the residential field can easily spread to institutional, recreational, commercial, and all other types of buildings. D. G.

BEACH AT TREGASTEL, BRITTANY

LESSON 4—INDICATING VARIOUS WOOD TEXTURES

# PENCIL BROADSIDES—4

BY THEODORE KAUTZKY

Wood textures most commonly encountered in architectural subjects are shingled roofs, painted shingle wall surfaces, smooth board trim and paneling, clapboard siding, and rough siding. There are, of course, other textures of wood, but if you master the expression of those listed you will be able to adapt the general methods to them.

The sketches shown in Lesson 4 illustrate the handling of a sufficient variety of textural problems to keep you busy practicing for a while. The first example, at the top, includes weathered shingle roof and shingled walls painted, let us assume, white. As good a way as any to gain experience in handling this sort of subject is to copy the sketch I have presented.

Begin, as usual, after laying out the sketch lightly, by putting in the darkest areas. The principal one of these, in the subject chosen, is the roof. In indicating this there are three things to be shown—the tone of the roof itself, weathered or perhaps stained to a rather dark value; the contrasting tone of the end grain showing along the butts, which resolves itself into a series of parallel but slightly irregular and discontinuous lines; and the still darker shadows falling across the roof, cast by the chimney and nearby trees. This analysis suggests three principal directions for your strokes—broad strokes paralleling the grain of the shingles to cover the general tone, narrower strokes along the lines of butts, and broad strokes following the direction of shadows.

Start by laying in the general value of the roof area with long and short broad strokes. The shortest ones will be determined by the height of a single course or row of shingles. Do not cover the entire area with a flat pencil wash but grade it from light to dark in some predetermined direction (in this case from upper left to lower right) and also allow occasional small bits of white paper to show through.

Since the tree and chimney shadows will be the darkest values, it will be economical of effort to put them in early in the game, using strokes whose direction is determined by the direction of light. You can always add some shadows afterwards as needed to build up the proper effect, but it is well to keep the whole thing going together so far as you can do so.

Now, using your pencil with a narrower surface in contact with the paper, put in some of the irregular parallel lines which represent the butts of the shingles. As you will observe by looking at a shingle roof, these strokes should not be straight and stiff and they should vary in thickness slightly from point to point. They should not extend over the entire surface of the roof, but only so much as is necessary to give a realistic effect. You will have to judge for yourself how far to go with them and also how far to go in picking out individual shingles with short broad strokes after establishing the rows.

Indication of the dark accenting shadows of the doorway and the window lights can be done at this point or even before, the idea being to keep everything in proper relation to the whole as you proceed. The door itself, as an important part of the center of inter-

est, should be given its proper value with carefully controlled broad strokes, leaving highlights where they would be along the edges of the rails and stiles. The dark foliage and the tree trunks can be indicated at this stage also. Do this rather carefully and deliberately, taking care to silhouette the corner of the house with a slightly saw-tooth effect to express the overlapping rows of shingles. Small considerations like this make the difference between the clean-cut effect of one drawing and the fuzzy indecisiveness of another. Precise control of every stroke is the thing to strive for.

The same procedure as for the roof may be followed for the walls except that here the shadows, which supply the principal means of distributing interest, should definitely come first. Draw them in with broad gray strokes, some vertical and some diagonal in the direction of falling light. The shadows should be placed with some feeling for reality and also with some understanding of how they will modify contrasts.

As you know, the strongest contrasts should come near the center of interest. Therefore, where you have a dark value which, if silhouetted against a light area, would draw the eye powerfully to that point, you reduce the contrast as needed to keep the interest where it belongs. The right-hand end of the roof, if set against the white sky, would be too prominent. For this reason, I have put in some gray foliage and tree trunks to soften the contrast. (This foliage, incidentally, extended upward, is useful in defining the corner of the chimney.) Again, where the end of the house, if left light in tone, would silhouette too strongly against the dark foliage beyond, shadows slanting down across the wall make the corner less conspicuous. The corner post of the main body of the house, seen against the dark roof of the ell, is purposely softened by a shadow which keeps the contrast about the same as that between the lower portion of the post and the wall of the ell. You can find other places illustrating the principle if you look for them.

Having cast the necessary shadows which help to keep your composition in hand, you can now indicate the shingle courses by rows of short, broad, vertical strokes for the shingles themselves and narrow horizontal strokes for the shadows at the butts. These shadow strokes, while faithfully following the direction of your accurate layout of shingle courses, should not be stiff, should vary in width and strength as the shadows do in nature, and should be well broken up. Since you are now working near the lighter portion of your finished drawing, keep alert for the point where your artistic sense must tell you to stop. Leave plenty of whites among your shingles but avoid monotonous spacing. A few indications of foreground planting and additional bits of foliage at strategic points may add sparkle and complete the picture.

Passing now to the sketch in which rough siding is represented, there is little to be said that will not be evident upon thoughtful inspection of the drawing. The principal area is all put in with broad, vertical strokes and the edges of the siding with their shadows are more irregularly spaced and irregular in direction than those of shingles. In this sketch there is also an opportunity for you to review what you have learned about indicating stonework. Notice that throughout the sketch there is a deliberate gradation of tones over each area, carefully calculated to increase or reduce contrasts in order to focus attention where it is wanted. Surfaces may be made to recede from the eye or come forward by means of using either dark against light or light against dark.

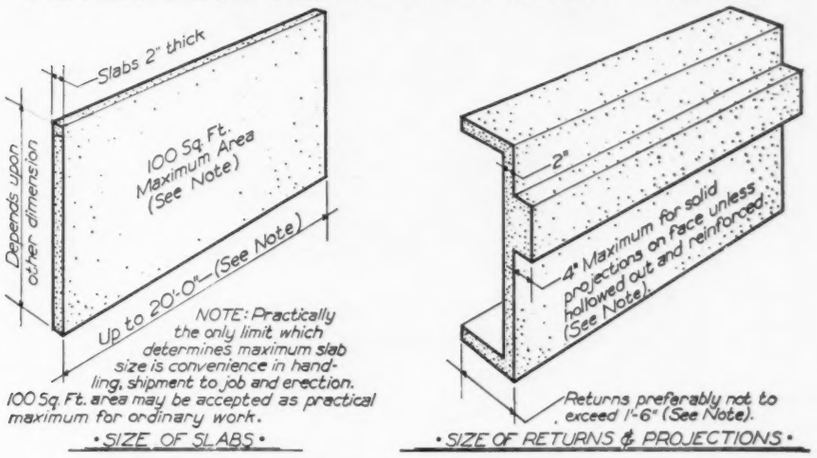
Having gone so far, the indication of the clapboarded house should present no difficult problem. Work from dark to light, as always, and put your foliage shadows in before accenting the shadows under each row of clapboards. Restrain yourself as you work along, always trying to determine as soon as possible the point at which to stop.

When you have practiced copying the examples shown, tackle some other subjects, applying the principles you have learned. You will be surprised, perhaps, to see how quickly you can acquire facility—if you keep working and are not content with merely reading what I say or looking at pictures.

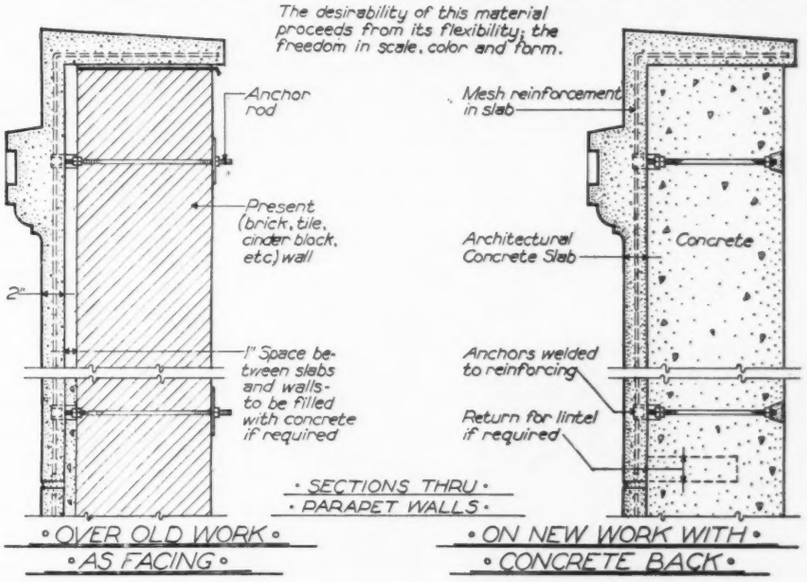
*TYPHONITE ELDORADO PENCIL PAGE

# CONCRETE NEWS

## ARCHITECTURAL CONCRETE SLABS


Slabs 2" thick
Depends upon other dimension
100 Sq. Ft. Maximum Area (See Note)
Up to 20'-0" (See Note)
NOTE: Practically the only limit which determines maximum slab size is convenience in handling, shipment to job and erection.
100 Sq. Ft. area may be accepted as practical maximum for ordinary work.
• SIZE OF SLABS •
2"
4" Maximum for solid projections on face unless hollowed out and reinforced. (See Note).
Returns preferably not to exceed 1'-6" (See Note).
• SIZE OF RETURNS & PROJECTIONS •

The desirability of this material proceeds from its flexibility; the freedom in scale, color and form.


Anchor rod
Present (brick, tile, cinder block, etc.) wall
2"
1" Space between slabs and walls to be filled with concrete if required
• OVER OLD WORK •
• AS FACING •
Mesh reinforcement in slab
Architectural Concrete Slab
Concrete
Anchors welded to reinforcing
Return for lintel if required
• SECTIONS THRU •
• PARAPET WALLS •
• ON NEW WORK WITH •
• CONCRETE BACK •

Two-inch thick architectural concrete slabs, typified in these Dixon *Typhonite* Eldorado drawings, are apparently finding many uses as a facing material both in new and remodeling work. The material is completely flexible since it offers large unit areas, complete freedom of choice in aggregates for color effects, and can be used with any backing material.

Integral returns and projections simplify construction to a large extent while reducing the danger of joint leakage and the necessity for flashing. Only limits to size of pieces are convenience in handling, shipment and erection.

The accompanying drawings show the application of concrete slabs. They also reveal something of the quality of the pencil used in making them—Dixon's *Typhonite* Eldorado F for lines and HB for lettering.

This quality results from the *exclusive Dixon process in which the power of a typhoon of super-heated steam creates a new form of graphite—Typhonite. Thanks to this process the infinitely small particles of Typhonite are of controlled size, a hitherto unachieved performance.

This assures leads of unequalled evenness and strength, whose lines are so opaque and even that perfect blueprints can be made directly from the working drawings.

A FREE BLUEPRINT made from these original drawings will impress this fact on you. Get one for reference by writing to address below. Ask for print No. 167-J7.

PENCIL SALES DEPARTMENT, JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

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for this FORGOTTEN 37%

WHY has the heating industry "forgotten" such buildings as *Roadside Restaurants, Monitor Blocks, Small Banks, Schools* and *Libraries, Small Commercial Buildings* and *Large Homes,* in its constant striving for improvement of boiler design? Simply because all energies have been concentrated on small-home equipment for the volume market. Here, at last, is a truly modern boiler with a host of special features such as built-in tankless heater . . . incorporating the world's most famous heating principle . . . engineered and tailored to meet exactly the needs of this "in-between" group of buildings.

New SMITH MILLS "25"

Famous Mills Vertical Water Tube Construction . . . . insures a high proportion of direct heating surface . . . results in unusually economical performance . . . . more heat faster. And withal . . . ease of installation helps to assure low first cost.

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WESTFIELD • MASSACHUSETTS
BOSTON NEW YORK PHILADELPHIA

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WESTFIELD, MASS.
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THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Only those items will be listed for sale which we can no longer supply from our own stock. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

*Notices submitted for publication in these Service Departments must reach us before the twelfth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York.*

## THE MART

WANTED: A copy of *Architec-tonics, The Tales of Tom Thumtack, Architect,* published by William T. Comstock Company, 1914. State price and condition of book. Communicate with Miss Flagg, care of PENCIL POINTS.

We will pay 35c per copy, plus postage, for copies of the July and December, 1939, issues of PENCIL POINTS. Must be in good condition. Subscription Department, care of PENCIL POINTS.

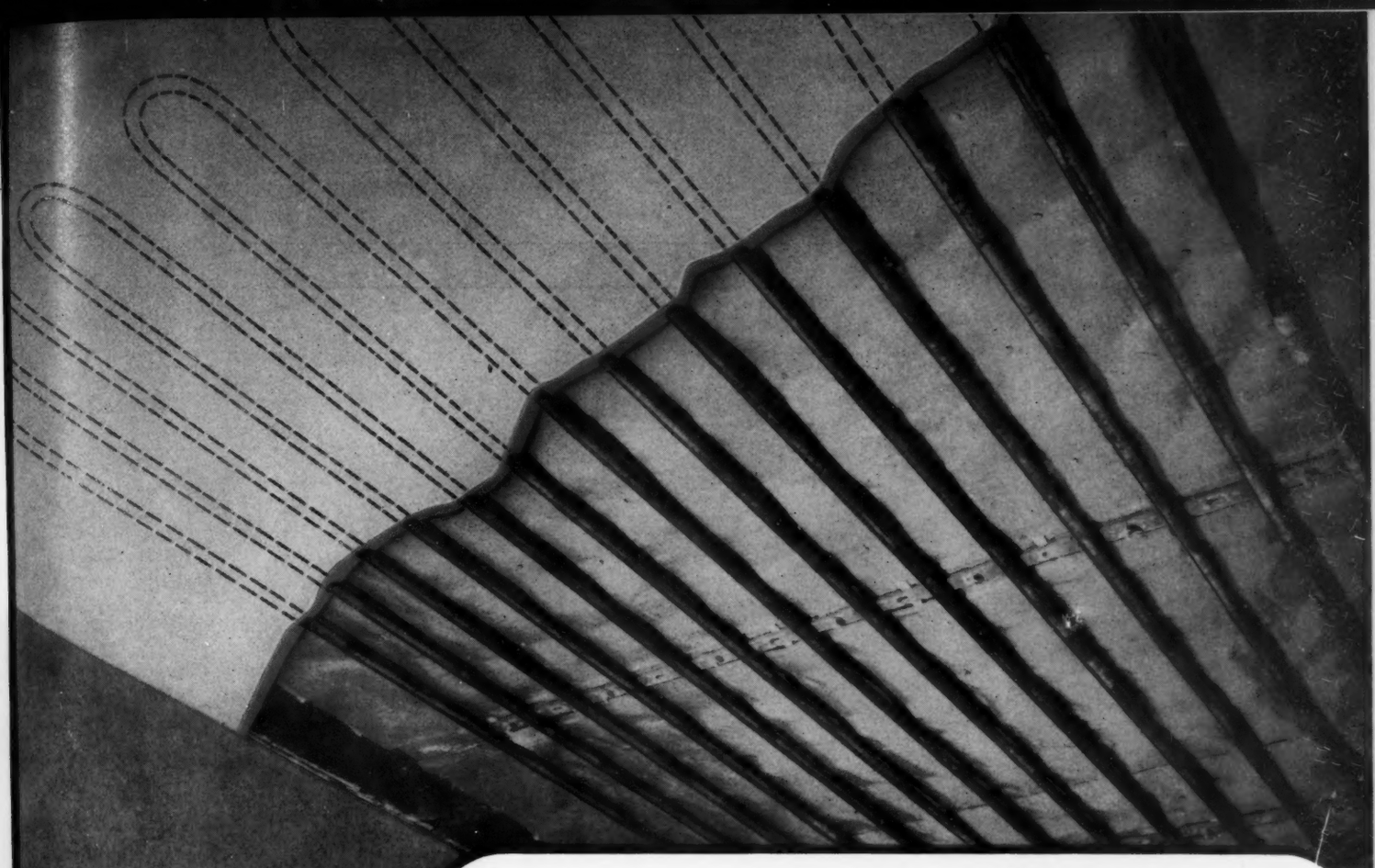
E. Kral, 1916 S. Wesley, Berwyn, Ill., would like to obtain a copy of the *Pocket Companion,* the 24th edition (May 1934) or later, published by the Illinois Steel Company. Please state price, condition of book, and which edition.

George F. Bosworth, 171 Newbury Street, Boston, Mass., has the following books for sale: *Modern Cottage Architecture,* Maurice B. Adams, 1904; *Small Houses of the Late Georgian Period,* Ramsey, 1919; *Mansions of England,* Jos. Nash, 2 parts in 1 vol., Bruno Hessling; *Book of the Boston Architectural Club,* 1923; *Domestic Architecture of the Tudor Period.*

William J. Schlesinger, 6619 San Bonita, Clayton, Mo., has the following for sale: July to October, 1921, *Architectural Record,* bound; also 4 bound volumes of *Record,* miscellaneous numbers 1912 and 1913; bound volumes of *Journal of the A.I.A.,* Vol. 9 to 15 complete, also single copies April 1921, July, August and October 1923; copies of *Architecture* for October, November, December 1931, October and November 1933, and April, May 1934. Any reasonable offer.

Sydney S. Sylvester, 3312 Perry Avenue, Bronx, N. Y., has the following architectural books for sale: *Il Ferro Nell Arte Italiana,* Ferrari; *Monumental Classic Architecture in Great Britain and Ireland During the 18th and 19th Centuries,* A. E. Richardson; *Skylight and Roof Tables, Stained Glass,* Hugh Arnold; *Plan Reading and Quantity Surveying,* C. F. Dingman; *Colonial*

*(Continued on page 44, Advertising Section)*



Here is one of the panel heating coils (made of standard Youngstown Pipe) in the residence of Mr. Denison Bingham Hull, owner and architect, Winnetka, Illinois.

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Ask your distributor for Youngstown Pipe and Tubular Products - Sheets - Plates - Conduit - Tin Plate Bars - Rods - Wire - Nails - Tie Plates and Spikes.

Adv. 19-8C

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## BEAD CHAIN* Prevents "Creeping"

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*(Continued from page 42, Advertising Section)*

*Architecture of Old Salem*, 2 vols. F. Cousins; *An Architect's Simple Engineering Problems*, D. C. Pond.

Milton F. Stern, P. O. Box 2350, Cape Town, S. Africa, would like to obtain the following copies of the *Architectural Record:* 1938, and January and February 1939, complete and in good condition.

C. M. Standart, 792 Englewood Avenue, Kenmore, N. Y., would like to obtain a copy of the *Carnegie Pocket Companion*, 24th edition (May 1934), published by Illinois Steel Company. Please give price and condition of book.

J. Leland Benson, 410 McBirney Building, Tulsa, Okla., has the following copies of PENCIL POINTS for sale: June 1920 through August 1932, complete. Also single copies of May 1922, July 1923, March and April 1927, March 1929.

WANTED: *Architectural Rendering in Wash*, Magonigle; also a book on architectural rendering by Frank A. Hays. Please state condition and price of books in first letter. Communicate with Miss Flagg, care of PENCIL POINTS.

WANTED: Any published data on Frank Lloyd Wright or his works. Would like to secure books or periodical articles in any language and will welcome any bibliographical reference. Sartain Smith, 391 Beacon Street, Boston, Mass.

Jules Wenig, 3821 N. H. Avenue, Washington, D. C., has for sale all copies of PENCIL POINTS from June, 1920, with the exception of January, 1923, and May, 1938. Also copies of the *Architectural Record* dating back to 1902, with some missing.

WILL SHARE: Established New York architect's office to share with an architect. Reasonable rent; good opportunity. Phone MUrray Hill 2-3360.

## PERSONALS

DONN HOUGEN, *Architect*, with offices in Wisconsin Rapids, Wisconsin, has opened a branch office at 606½ Third Street, Wausau, Wisconsin.

RICHARD DANTE MESSINEO and HARRY Y. STEELE, *Architects*, have become associated, with offices at 167 Main Street, Lewiston, Maine. They will practice under the name of Messineo & Steele, Architects.

DAVID C. BAER, *Architect*, has moved his office from 903 W. 24th Street, to 202 Elks Building, Austin, Texas.

JOHN B. CABOT and ARTHUR H. COOK, *Architects*, have formed a partnership for the practice of architecture under the firm name of Cabot and Cook. John B. Cabot has closed his office at 73 Newbury Street, Boston, Mass., and the new firm has established offices at 226 Railroad Avenue, Norwood, Mass.

SALVATORE N. SCHIANO, *Architect*, has established an office for the practice of architecture at 627 Bible House, Astor Place and Fourth Ave., New York, N. Y.

MAYERS, MURRAY & PHILLIP, Architects, New York City, have dissolved partnership. Hardie Phillip will continue practicing at 28 West 44th Street, New York City, and F. L. S. Mayers will maintain an office at 2 West 47th Street, New York City. O. H. Murray will practice in Rhinebeck, New York.

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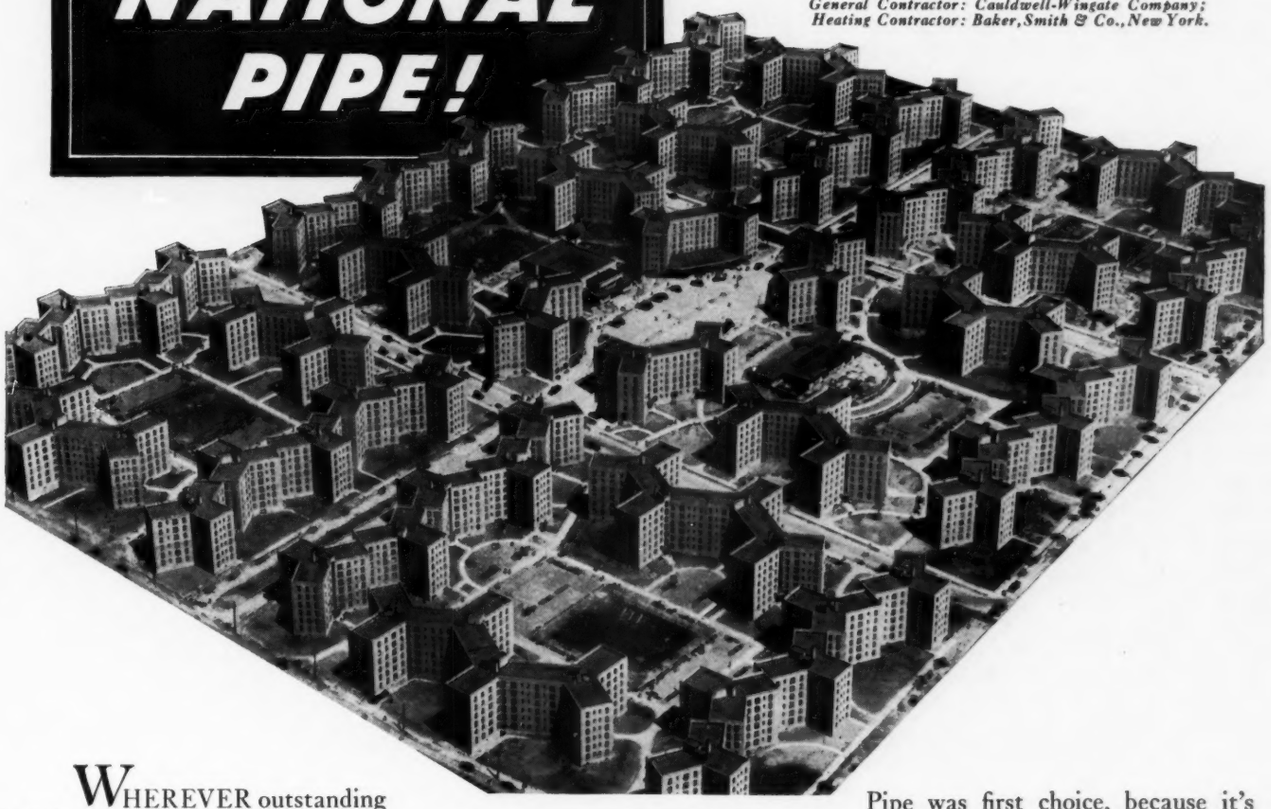

**QUEENSBRIDGE HOUSES,** *America's largest public housing development, erected by New York City Housing Authority, in Long Island City. Provides homes for 3,149 families, or 11,400 persons. Overall cost: $13,936,686; area: 61.92 acres. Includes Children's Center, Community Building, gymnasium, public library, and facilities for 24 stores. Each apartment is completely fire-proof and thoroughly modern.* NATIONAL *Pipe was used extensively throughout the 26 apartment buildings. Architect: William F. R. Ballard; Associate Architects: Henry S. Churchill—Frederick G. Frost & Burnett C. Turner; Structural Engineer: Elwyn E. Seelye & Co.; Plumbing, Heating and Ventilating Engineer: Meyer, Strong & Jones; General Contractor: Cauldwell-Wingate Company; Heating Contractor: Baker, Smith & Co., New York.*

WHEREVER outstanding buildings are erected, it's almost axiomatic that you'll find NATIONAL Pipe figuring prominently in the job. Public and private, commercial, industrial, and residential—it's generally the same—"the major tonnage of pipe is NATIONAL."

This doesn't just happen, nor is it the result of over-zealous salesmanship. It is the result of a profound conviction on the part of architects and builders — that for general all-round building purposes, NATIONAL Pipe gives the greatest service for the least investment.

This famous Queensbridge Project, America's largest venture in public housing, helps bear witness to the widespread acceptance of this product. Here, again, the major tonnage is NATIONAL. Here, again, NATIONAL Pipe was first choice, because it's uniform and ductile, easy to bend and coil, readily installed. It takes sharp, accurate threads, is clean and free of scale, and has a smooth surface for paints and decorative coatings.

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**UNITED STATES STEEL**

# AT LARGE IN THE LIBRARY

DUNCAN PHYFE AND THE ENGLISH REGENCY, 1795-1830, *by Nancy McClelland, with Foreword by Edward Knoblock (William R. Scott, Inc., New York City, 364 Pages, 295 Illustrations, 8¾" x 12", $15).*

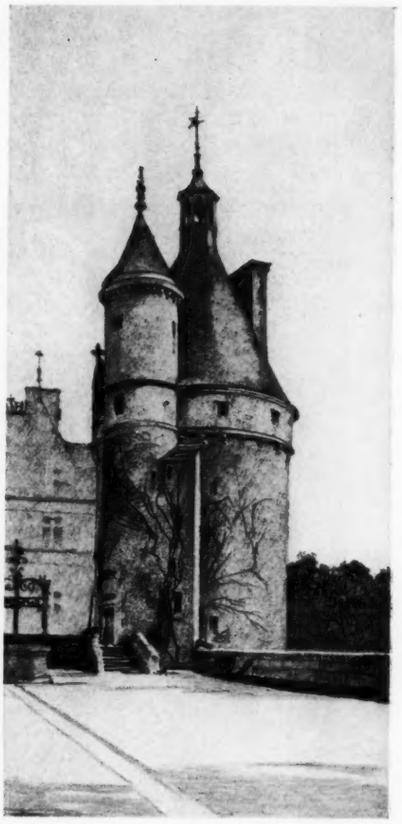
So carefully considered and fully illustrated a volume dealing with a period that is as yet only partially defined and understood — particularly when that period is so subtly differentiated from such of its nearly allied predecessors as the Directoire (itself a more classical refinement of the furniture and decoration of the reign of Louis XVI and Empire), in France, and the Adam, in England, is to be welcomed. This is especially the case, when it has been so well carried out, with such copious illustrations, so much research and documentation, and so full an Index and Addenda as this book contains.

Although this style flourished in England over only a very short time; yet that time exceeded, by almost triple the number of years during which the Prince of Wales — later George the Fourth — was Regent, between 1811 and 1820. It also marked a refinement of the French work upon which it was based, while it nevertheless contained the beginnings of both the stiff and arbitrary pretensions of the Greek Revival and the overheavy and stuffed Victorian furniture, that was shortly to succeed and swallow it in England. But in America, it happened fortuitously that Duncan Phyfe had by about 1810 adapted the characteristics of this decorative period as his own—adapting them principally in a still more reserved and less cumbersome scale to the design of some of his most successful pieces of furniture. It is quite probable that many of Duncan Phyfe's admirers themselves will be somewhat surprised to find that they are actually devotees of the English Regency style of decorative furniture!

It was also during these same few years that the beginnings of what we generally know as "Chinese Chippendale" was developing. Although based upon the same Classical research among the antiquities of Italy that brought on the Greek Revival—as well as the use of Egyptian motives—yet the best of the Regency furniture and decoration is lighter and more livable, more intimate and domestic, than what we ordinarily recall as representative of its companion styles. And it was this more delicate type of work that was adopted by Duncan Phyfe, and has come to be associated with his name in the minds of many collectors of furniture.

In addition to tracing the history of the Phyfe family, here in America as well as abroad, the text of the book also considers briefly the different types of furniture made in his workshops in detail, by sections dealing with tables, chairs, window seats, footstools, sofas, sideboards, beds, desks, etc. Following the date of his death, in 1854, a chapter is given to listing many of his contemporaries, and illustrating their typical pieces of furniture, extending even to known joiners then working outside of New York, in such centers as Boston, Salem, Philadelphia and Baltimore—along with reproductions of many of the makers' labels. This chapter is followed by another, containing a long list of customers of Phyfe's, with illustrations and descriptions of many of the pieces made for them by him. The book concludes with copies of Phyfe's will, records of his marriage, an inventory of the property and furniture owned by him at his death, and a bibliography.

FRANK CHOUTEAU BROWN



*This pencil study of the picturesque Tour des Marques at Chenonceaux was made by Clifford MacCoy, Architect of Tulsa, Oklahoma, while traveling in Europe with Donald Partridge, Landscape Architect, on the Ryerson collaborative fellowship*

* * * * *

## *SKETCH CLUB*

The Sketch Club of New York elected *Adolph Mertin* as President for 1941, at its annual meeting on Thursday, May 23. *Edward E. Atkins* was elected President for 1942. Fourteen of the original members of the Club attended.

## *RESEARCH PROGRAM*

The Institute of Boiler and Radiator Manufacturers, of New York, announces an agreement with the University of Illinois for construction and operation of a *Research House* at Urbana, Illinois, in the interest of radiator heat. Fourteen members of the Institute, who are manufacturers of cast iron boilers and radiators, have subscribed a total of $50,000 to cover the cost of constructing and equipping the house and assuring its operation for three years.

## *NEW YORK A.I.A.*

At the New York Chapter's recent annual luncheon meeting, held at the League, *Frederick G. Frost* was reelected President. *Harvey Stevenson* will serve again as vice president, and *Robert H. Hutchins* as recorder. *Frederick J. Woodbridge* is secretary, and *Henry Hofmeister*, treasurer.

## *CORRECTION*

The conflict between the account and caption on page 84 of our May issue, reporting the award of a prize in the Competition conducted by the Metal Manufacturer's Council of Southern California to the bronze-silver plated tabernacle in Montecito Catholic Church, has been called to our attention by *Cochran-Izant, Ltd.*, of Los Angeles, the firm that executed the tabernacle, as stated in the announcement. The caption was in error.

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# COMPETITION ANNOUNCEMENTS AND PRIZES

*David Leavitt, who graduated last month from the Department of Architecture of the University of Nebraska, won the $1,000 Princeton University Prize in an invited competition and will work for his Master's Degree next term at Princeton*

## *FEDERAL POST OFFICES*

Awards in the Sixth Regional Competition for the design of a $300,000 Post Office Building for Tacoma, Washington, have been announced by W. E. Reynolds, Commissioner of Public Buildings. The entry submitted by *Truman E. Phillips*, of Portland, Oregon, was selected as the winning design. Honorable Mention went to: *Whitehouse and Church*, Portland, Oregon; *Ashton and Evans*, Salt Lake City, Utah; and *Paul Gordon Carlson*, Seattle.

Sixty-seven designs were entered in the competition for the Tacoma Building by architects who are residents of the Region. The Jury of architects, from States outside the Region, included: *Roland E. Coate*, Los Angeles, California; *Henry F. Hoit*, Kansas City, Missouri; and *Alfred Shaw*, Chicago, Illinois.

## *A.I.S.C. BRIDGE AWARDS*

The Twelfth Annual Awards for the most beautiful bridges built of steel during the year have been announced by the American Institute of Steel Construction.

For purpose of classification, bridges costing $1,000,000 or more were grouped in Class A; bridges costing less than $1,000,000 but more than $250,000 to build were grouped in Class B; bridges costing less than $250,000 were grouped in Class C, and all movable bridges were placed in a fourth class.

The Jury's citations follow:

CLASS A—Bronx-Whitestone Bridge—Across the East River, New York City; Total Cost, $10,000,000; Engineers: Triborough Bridge Authority, O. H. Ammann, Chief Engineer; Allston Dana, Engineer of Design; Leon S. Moisseiff, Consulting Engineer on Design; Aymar Embury II, Architect; Madigan-Hyland, Consulting Engineers on Construction; H. W. Hudson, Engineer of Construction; Fabricators, American Bridge Company; Owner, Triborough Bridge Authority; Date Opened to Traffic, April 29, 1939; Span Length: 8,000 feet length of bridge and approach viaducts; 735 feet, 2,300 feet, 735 feet, length of spans of suspension bridge.

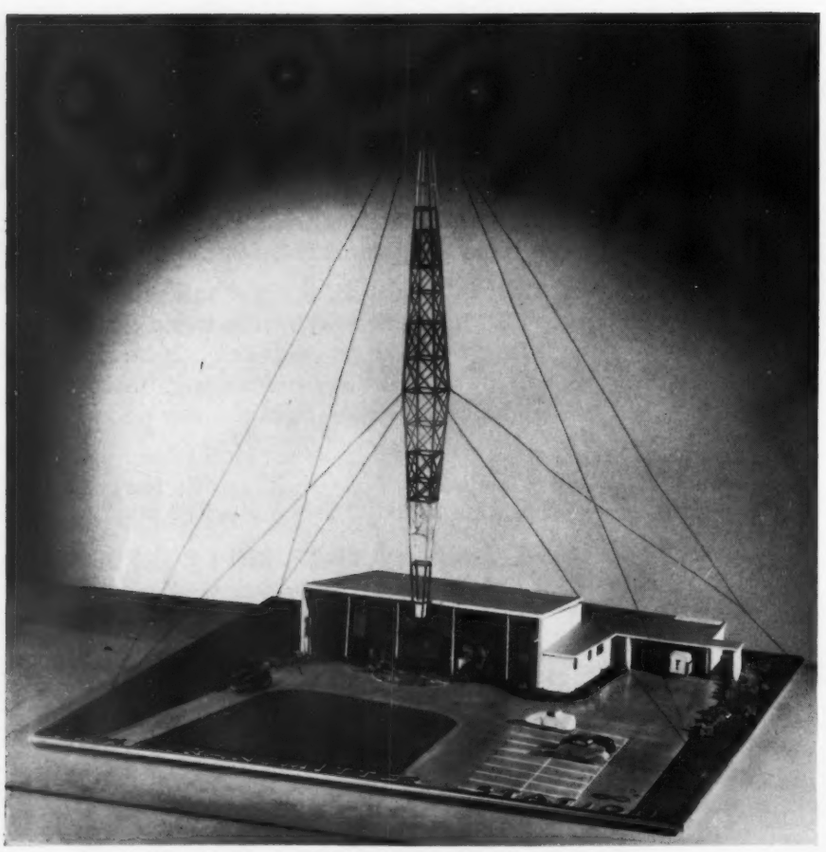
HONORABLE MENTION — Highland Park Bridge—Over the Allegheny River in Highland Park, Pittsburgh, Pa.

CLASS B (No prize award) — FIRST HONORABLE MENTION—Howard Street Bridge, Baltimore, Maryland; SECOND HONORABLE MENTION —Grove Highway Bridge—Four miles northwest of town of Grove, Delaware County, Oklahoma.

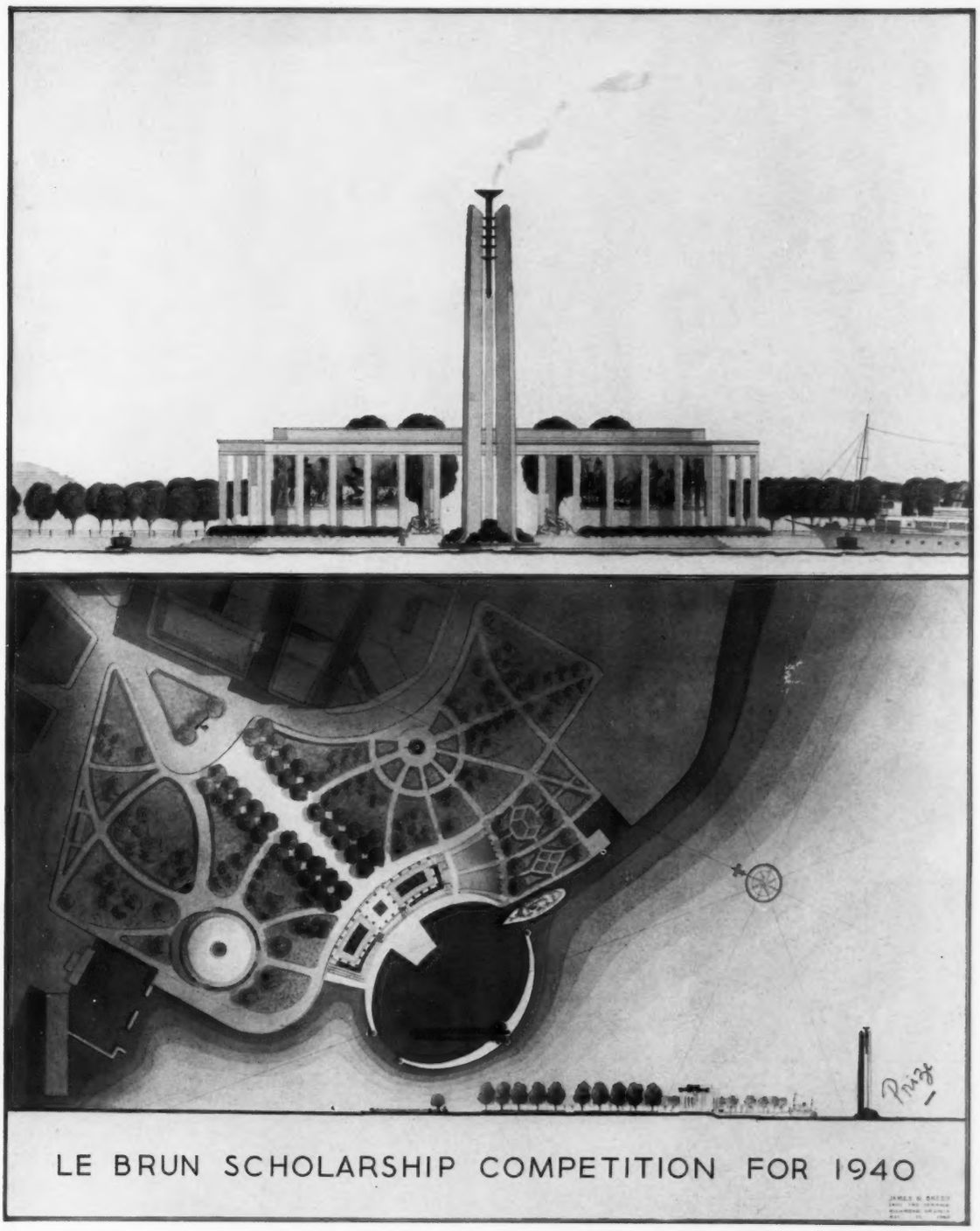
CLASS C — Valley River Foot Bridge — Murphy, North Carolina; Total Cost $6,000; Engineers: Tennessee Valley Authority, T. B. Parker, Chief Engineer; Harry A. Hageman, Chief Design Engineer; F. W. Webster, Head Highway Engineer; Erwin Harsch, Senior Structural Engineer; Fabricators, Lloyd E. Jones Company; Owner, City of Murphy, North Carolina; Date Completed and Opened to Traffic, September, 1939; Span Lengths, 52 feet, 78 feet, 52 feet—total, 182 feet c-c end bearings.

HONORABLE MENTIONS — Waverly Bridge — On Ingham-Eaton County Line, one and a half miles southwest of City of Lansing, Michigan; Alton Railroad Overhead Bridge—On U. S. 66, Mazonia (North of Gardner), Illinois.

MOVABLE BRIDGES—Second Avenue Bridge—Over Thunder Bay River, Alpena, Michigan; Total Cost, $289,000; Engineer, Clifford E. Paine; Fabricators, The R. C. Mahon Company; Owner, City of Alpena, Michigan; Date Completed and Opened to Traffic, December 6, 1939; Span Lengths: double leaf bascule, 127 feet c-c main trunnions; approach span 49 feet.



*The model of a 1,000-Watt Broadcast Transmitter Station shown here won for Louis Shulman, of the New York University School of Architecture, the $250 first prize in the recent Beaux Arts Competition, sponsored by the Western Electric Company. There were 91 entries from 19 schools and universities but second and third prizes also went to N.Y.U. men, Roger W. Flood and Percy C. Ifill. All the Prize-winning and Mention drawings, models, and diagrams will be made readily available to the broadcasting industry*



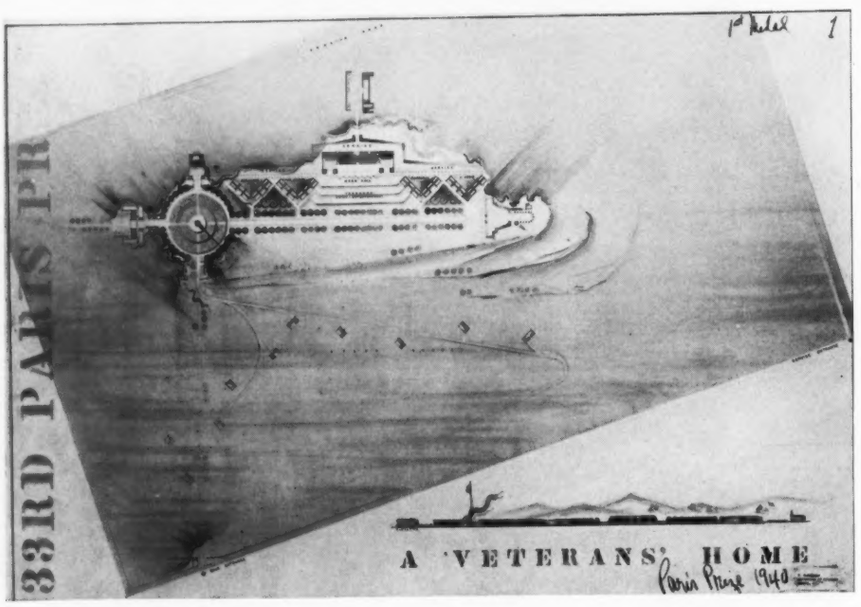
LE BRUN SCHOLARSHIP COMPETITION FOR 1940

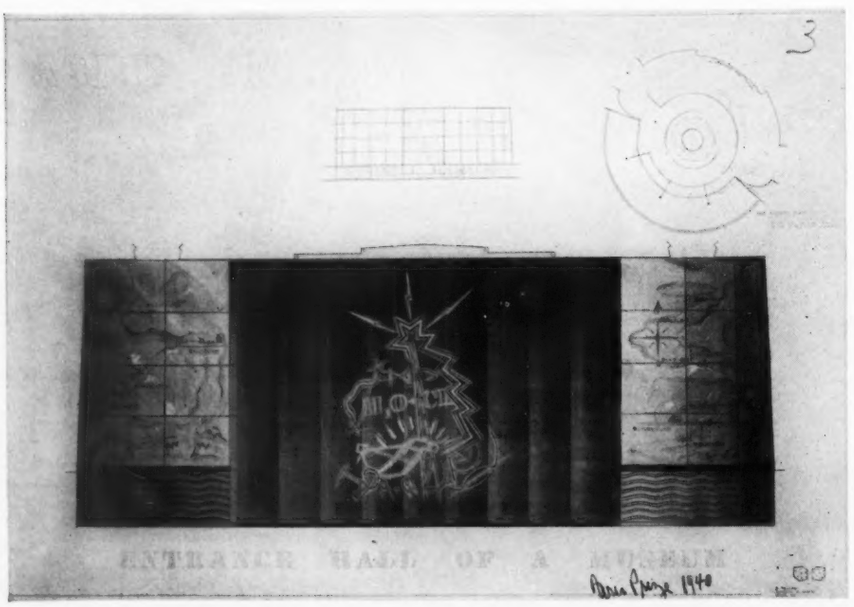
*The above design for the renovation of New York's historic Battery Park won for James W. Breed, of Richmond, Virginia, the 1940 LeBrun Scholarship. It is an "ideal" plan, eliminating the elevated structures and unsightly piers and providing for a 200-foot monument "dedicated to democracy" and a pavilion for receiving distinguished visitors. The design was chosen following a week's competition among six architects selected in a nationwide competition, and the winner will receive an award of $1,400 for not less than six months' travel and study of architecture, in a country to be designated by the Jury. Breed, who is 29 years old, was graduated from the University of Pennsylvania School of Architecture in 1934 and did research work at Cornell University the following year. Since then he has been chief designer in the office of Baskervill & Son, Architects, of Richmond, Virginia. Finalists were limited to five days*

## *BRUNNER SCHOLARSHIP*

The award of the 1940 Arnold W. Brunner Scholarship of the New York Chapter, A.I.A., to *Truman J. Mathews,* of Santa Fe, New Mexico, has been announced.

The New York Chapter's Committee on Education agreed unanimously that Mathews' proposed study of the architecture of Southwestern United States was "outstanding in its promise of a valuable contribution to the study of past and present American building."



## *ILLINOIS GRADUATE WINS PARIS PRIZE*

The three designs which won the Paris Prize, 1940, for *Eugene Wasserman,* of Sheboygan, Wis., a graduate of the University of Illinois, are shown here. Second place in the competition, conducted last month by the Society of Beaux Arts Architects, went to *E. A. Moulthrop,* of Cleveland, attending the Princeton Graduate College, whose designs are shown across-page.

The subjects given the ten finalists selected from 285 entrants in the competition were: "Façade of the Mayor's Residence in New York City," "A Veterans' Home," and "The Entrance Hall in a Museum of Science and Industry." They were required to complete each problem in a 36-hour period.

The Paris Prize has been an all-expense scholarship for two and a half years at L'Ecole des Beaux Arts in Paris, now closed due to the war. If it does not reopen in the fall, Wasserman will receive instead $1,000 for studies in this country or South America.

## *PERKINS AND BORING*

*Daniel Brenner,* of New York City, has been awarded the Perkins and Boring Traveling Fellowship, one of the highest awards bestowed by the Columbia University School of Architecture upon its Alumni.

The subject of the competition, held once every three years, was a Complete Recreation Center and Boat House on Long Island.

## *MODERN PLASTICS*

The fifth annual Modern Plastics Competition, under the sponsorship of Modern Plastics Magazine, has been announced.

This national competition is open to all companies using plastics for their products, to designers, engineers, molders, laminators, fabricators, raw material suppliers, and machinery and mold manufacturers. Any object or product designed or placed on the market since September 1, 1939, in which any sort of plastic material is a component part, is eligible for entry. The final deadline is August 15.

The competition and concurrent display of entries will be held at the offices of Modern Plastics Magazine, Chanin Building, 122 East 42nd Street, New York.

## *SCARAB MEDALIST*

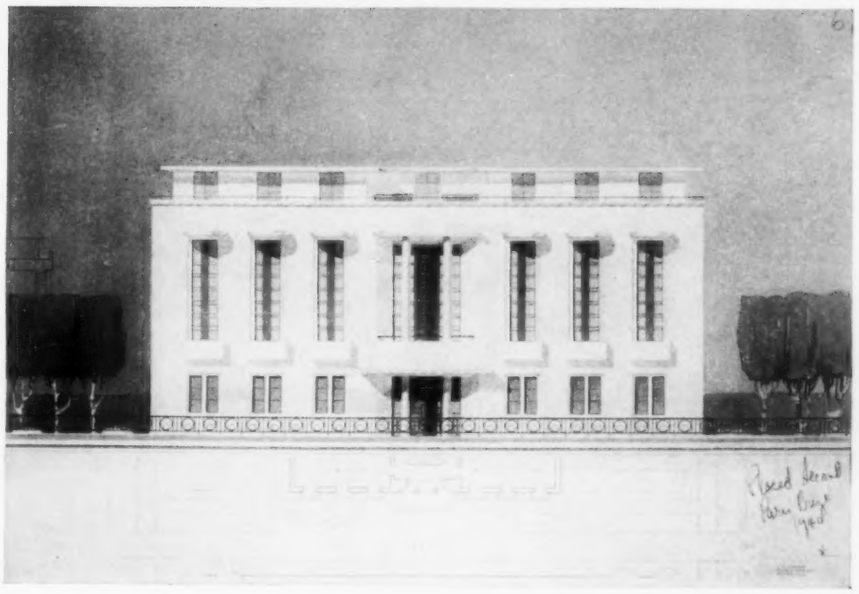
As public recognition of his achievement in the profession of Architecture, *William Pereira*, of the Chicago architectural firm of Pereira & Pereira, has been honored with the Scarab Gold Medal Recognition Award for 1940.

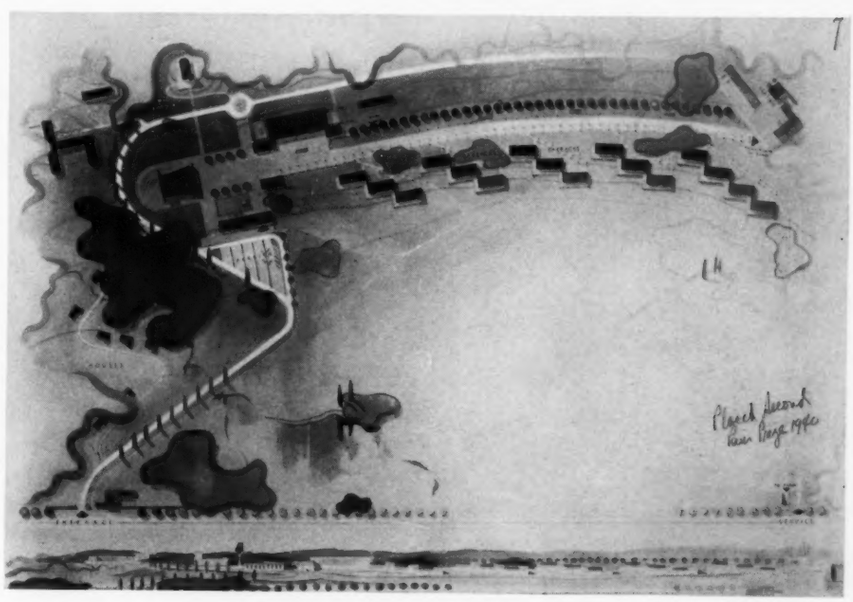
## *APARTMENT HOUSE MEDALS*

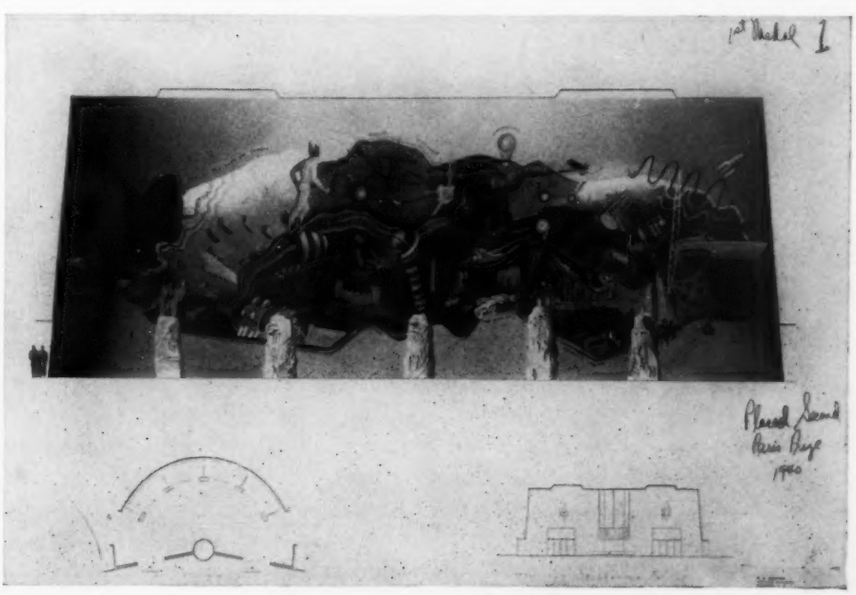
For the first time in seven years the New York Chapter, A.I.A., has presented medals to New York architects for excellence in apartment house design. The medal for the best apartment house under six stories, built between January 1, 1933, and October 1, 1938, in one of the five boroughs of New York City, was given to *Clarence S. Stein*, Architect, for his design of the second unit of the Phipps Garden Apartments, Woodside, L. I. A certificate of award was also presented to the Phipps Estate.

The medal for the best apartment house of more than six stories was awarded to *William K. Harrison* and *J. Andre Fouilhoux*, of the firm of Harrison and Fouilhoux, for the Rockefeller Apartments at 17 West 54th Street, New York City. A certificate went to the owners, the 17 West 54th Street Corporation.

The Jury of Award agreed unanimously to present a special letter of commendation to *Walter B. Sanders* and *John Breck* for their redesigning of a four-story brownstone building, at 235 East 72nd Street, into a three-family house.



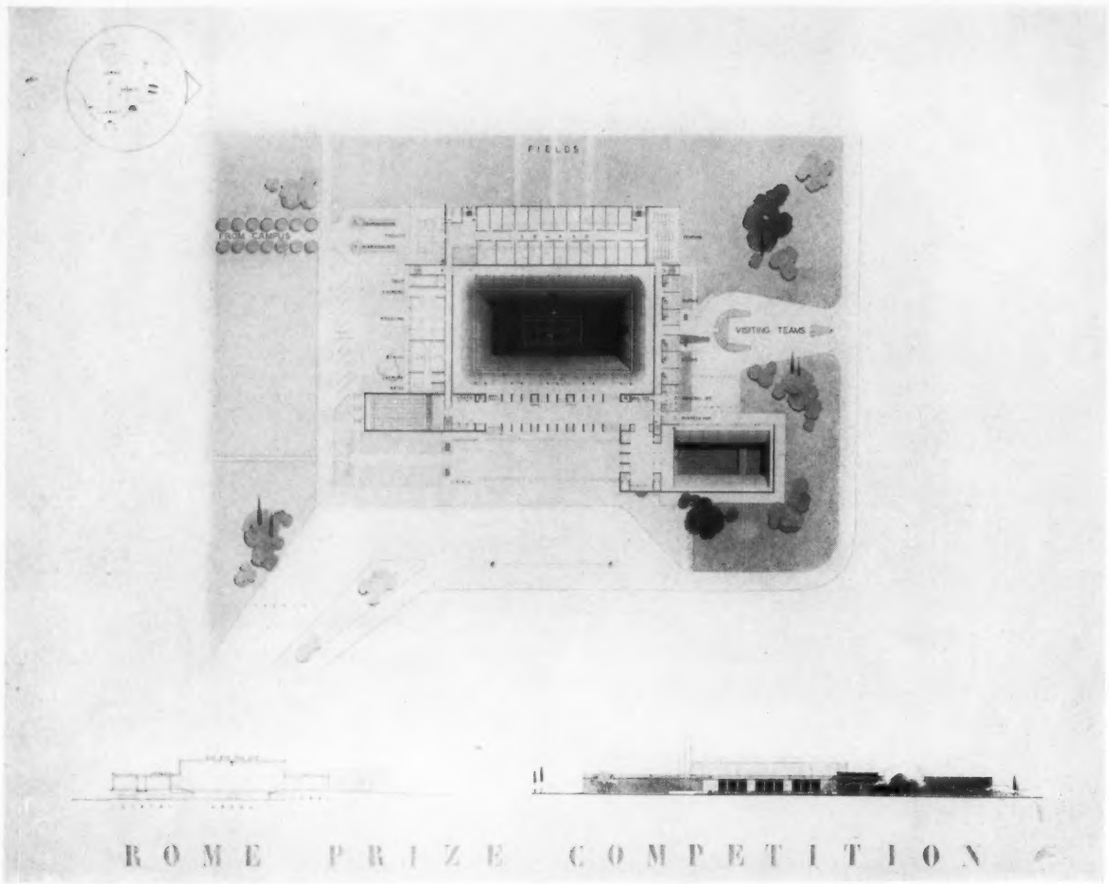


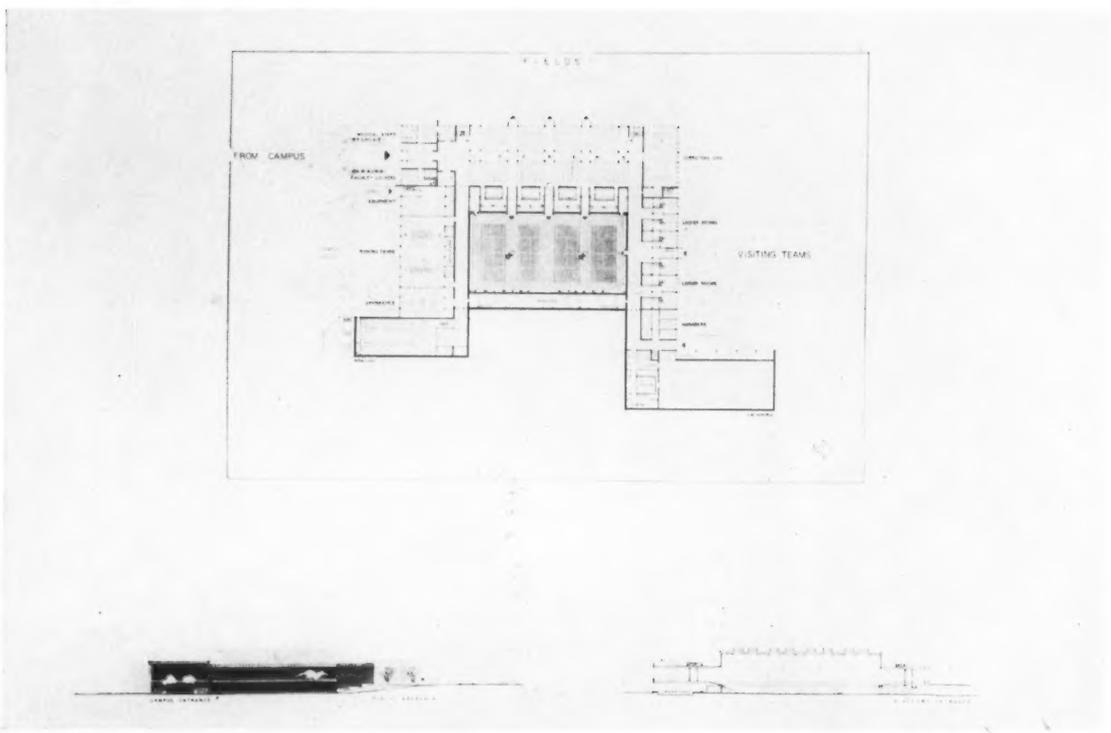


## *TAYLOR HONORED*

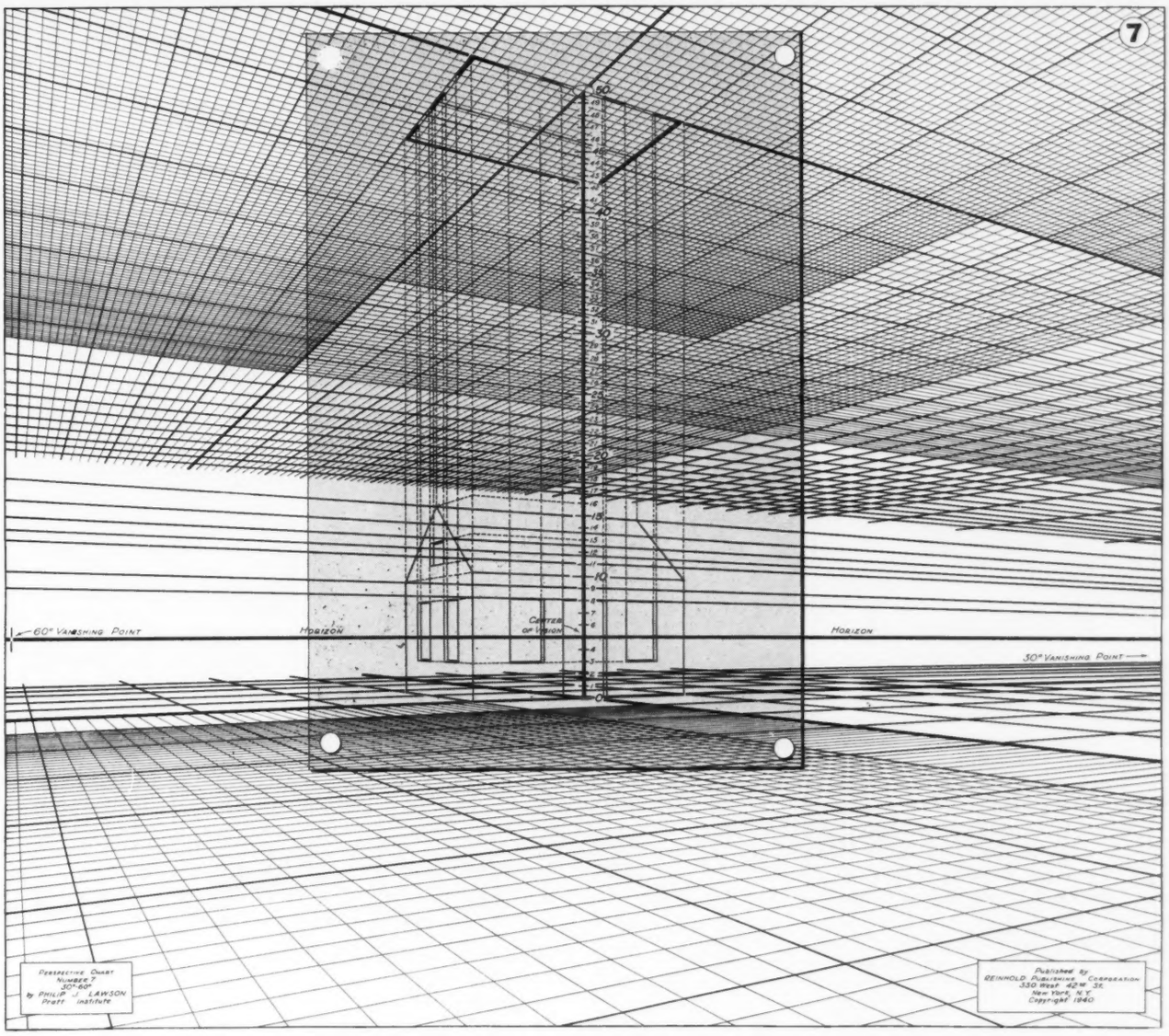
*Albert D. Taylor*, Cleveland landscape architect who is one of the leaders of his profession, was honored recently at the 71st commencement exercises of Oregon State College, receiving the degree of Doctor of Science. The citation follows:

"Albert Davis Taylor, eminent landscape architect, who has designed and planned the development of some of the most important estates, expositions, and college campuses in America, including Oregon State College; a potent influence in forest conservation; consultant to departments of the national Government; author of many publications reporting research and observation in the field that he has mastered; an expert whose educational and professional services have quickened public interest and appreciation in the orderliness, symmetry, and beauty of the surroundings under which we live."




*Walker O. Cain, of Lakewood, Ohio, has been awarded the 1940 Rome Prize in Architecture at the American Academy in Rome for the above design for "A Sports Building for a University of 6000 Students." Cain was winner among 11 final competitors chosen from 72 entrants. He is a graduate of the Cleveland School of Architecture of Western Reserve University, and has won various architectural scholarships during the past five years. He will travel abroad this fall, provided international conditions permit*


7
60° Vanishing Point
Horizon
Center of Vision
Horizon
30° Vanishing Point
Perspective Chart Number 7 30°-60° by Philip L. Lawson Pratt Institute
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*This is very much reduced; the actual chart is 21″ x 24″ in size.*

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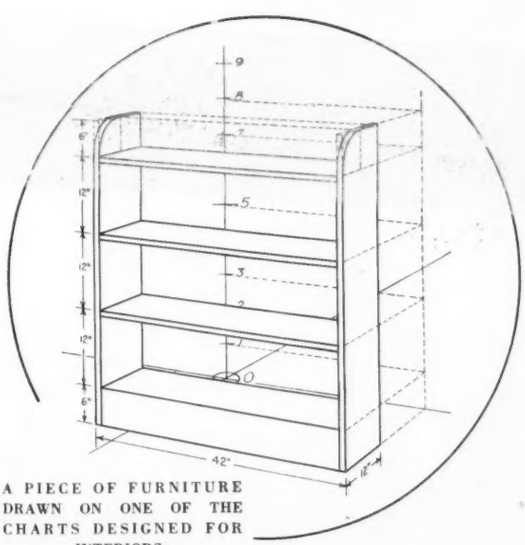


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| The Autobiography of an Idea—*Louis H. Sullivan* (Reprint pending—announcement later.) | 3.00 |
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# NEW PRODUCTS

### NEW POST DRAFTING TABLES

Two new drafting tables, the Primo Metapost and the Metapost, which represent a revolutionary change in drafting furniture design, are being offered by The Frederick Post Co., P. O. Box 803, Chicago, Ill.

The Primo Metapost is quickly and smoothly adjusted by turning a free operating hand wheel that will raise the working surface from 35½″ to 43″. The top of this table may be tilted from front to back at any angle of 60 deg. by the manual adjustment of two hand clamps.

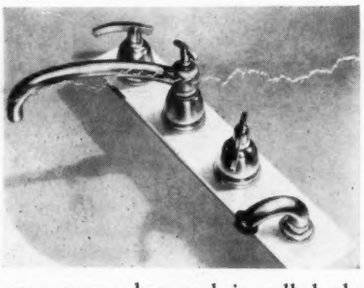
The Metapost has the same adjustment features as the Primo Metapost with the one exception of the hand wheel control which raises the top. Instead the top of this table is raised by loosening two easily reached thumb screws on the uprights supporting the table top permitting the working surface to be manually raised from 35½″ to 43″. This table top may also be tilted forward or backward at an angle of 60 deg.

Both tables are built of satin chrome tubular steel with table tops of 1⅛″ thick soft textured pine. Reference shelves, which offer ample space for drawings, materials, etc., may be attached to either table. The tables are available in eleven table top sizes ranging from 31″ x 42″ to 48″ x 96″.

### STAINLESS STEEL PLUMBING FIXTURES

Stainless steel now is being used in the fabrication of a new line of plumbing fixtures by The Schaible Foundry & Brass Works Co., Cincinnati, Ohio. It is known as the Twin-Set line and consists of faucet combinations and basket type strainers.

Made of genuine Armco stainless steel, Twin-Set fixtures are available in two finishes: (1) silvery satin, a smooth, soft lustrous finish: (2) hi-gloss mirror, a highly polished, brilliantly highlighted glass-like finish. By means of an exclusive patented process, the finish is said to be permanently durable. There is no plating to wear off, scale and peel. It is rustproof and practically corrosion free.



Twin-Set fixtures in stainless steel are available in two units. One unit, consisting of faucets and spout, is called the Twin-Set Three-in-Line. The other includes a foolproof, insulated spray that cannot get hot and is called the Twin-Set Four-in-Line. Both of these combinations match exactly in style, finish and material the Twin-Set basket type sink strainer, which has no moving parts to get out of order. Another feature of the basket strainer is the "handee-liftstick" on the small auxiliary strainer placed in the neck of the outer shell to prevent solids from passing into the waste line should the basket

*(Continued on page 69)*

*(Continued from page 68)*

be removed. This feature provides added convenience and safety.

Twin-Set stainless steel fixtures are designed to fit any make deck type sink. They are easy to install from above the sink. There are no lock nuts under the sink.

## A NEW FINISH FOR ASBESTOS CEMENT SIDING SHINGLES

The United States Gypsum Co., Chicago, Ill., recently announced the release of Glatex, a new process finish for asbestos cement siding shingles. The finish is a permanent mineral glaze baked on and into the shingles at high temperature. Oil, grease, soot and other stains can be removed from this surface with soap and water; acids do not affect it. In use, it is said, the shingle will be practically self-cleaning like a china dish, but will not have the china's high gloss which would be objectionable in a sidewall material.

Glatex is now available in two designs—wavy edge and clapboard. The wavy edge is available in white, cascade green and silver brown, the clapboard in white alone. The wavy edge design is textured to resemble fine wood graining and the clapboard has a smooth surface.

## COMPLETE PACKAGE WINDOW FOR THE SMALL HOME

The Detroit Steel Products Co., Detroit, Mich., announces the introduction of the Fenestra Package Window, which is engineered particularly for the low-cost frame dwelling, although entirely adaptable for brick veneer homes also.

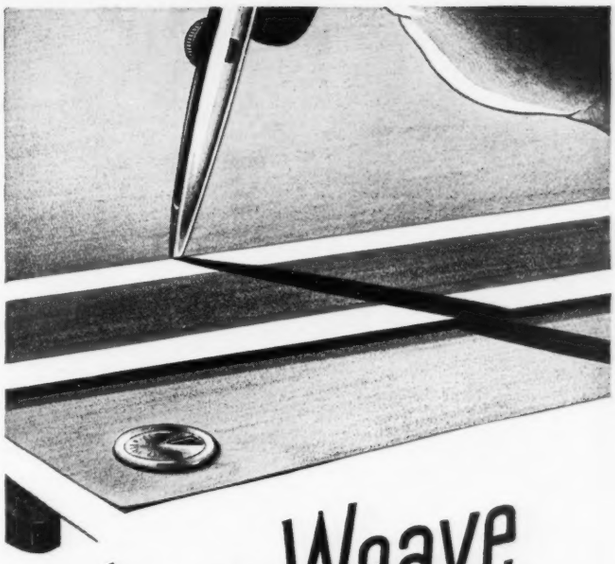
The new Fenestra unit is said to be the first completely prefabricated steel window unit ever devised, and when delivered to the building job is completely equipped with glass, cased with genuine California redwood, and all bronze-finish operating hardware already attached, and interior wood trim cut and fitted ready to be nailed into place by any carpenter.

It has slender lines of steel, which lend added beauty to the small home, both inside and out. The air-deflector ventilator admits breezes from several directions, rather than only one. Since all moving parts are of steel, the windows are easy to open and close. Being precision-fitted at the factory, the window stays weathertight. There are eight standard sizes of the package window.

The package window is Bonderized for rust protection, and is specially prime-painted and oven-baked. The glass is glazed with special steel sash putty. The operating hardware includes locking handle and under-screen sill adjuster for operating ventilator.

The Fenestra package window, it is stated, can be correctly installed on the outside by one man, in less

*(Continued on page 70)*

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IN THE CENTER OF MID-TOWN NEW YORK

*(Continued from page 69)*

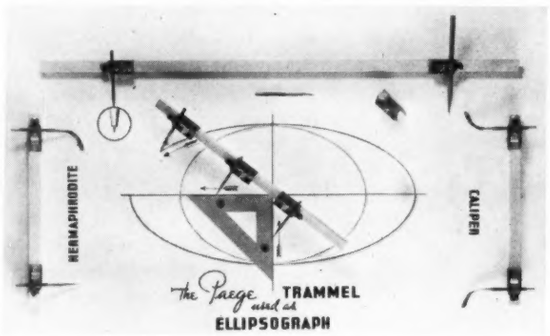
than five minutes. The unit is simply placed in the rough opening, plumbed, wedged, and securely nailed to the sheathing and studs through the jambs and head of the redwood casing.

Fenestra's redwood casing fits ordinary wood stud all construction, allowing ¾″ on the outside for sheathing, and ¾″ on the inside for plaster, insulating board, etc. This permits its use in brick veneer, or in frame houses with shingle, clapboard, or other types of siding.

## THE PAEGE TRAMMEL

A new development in precision drawing instruments, the Paege trammel, is announced by Reinhold Paege, 14872 Ilene Ave., Detroit, Mich. It consists of a 30-inch wooden beam. Two brass bodies with holes in the corners for steel points, knurled brass rollers nickel-plated, and provided with two steel springs, constitute the adjusting mechanism. A third body with holes for common size of round or hexagon pencil is included. Two 4-in. long knurled and hardened steel points are furnished.

The V-shaped back of the body fits on the V-shaped back of the beam and is held tight by the spring and the roll on front of the beam. The V-shape of beam and body prevents any wobbling between body and beam.




The tension of the spring will hold either steel point or pencil securely in the special-shaped holes, thus eliminating loose play, creeping points and maladjustments.

No clamp screws are employed in making adjustments, the latter being made simply by rolling the knurled knobs by means of the thumbs. This, it is stated, assures a positive, correct adjustment that will remain true, and in addition gives a full view of the drawings without obstructions, while adjusting the points.

The Paege trammel can be used as a beam compass, inside and outside caliper, hermaphrodite and ellipsograph.

## NEW CELOTEX INTERIOR FINISHES

Three new Celotex interior finishes, specially styled for remodeling living rooms, dining rooms and bedrooms, have been added by The Celotex Corporation, Chicago, Ill., to its 1940 line. The new finishes are buff, colonial green and ripple blend.

These products are intended to provide architects and designers with insulation board finishes suitable for use on the walls and ceilings of every room in the average modern home.

The new buff finish has a light glazed surface that harmonizes with nearly all color combinations. The colonial green finish is a light pastel and is made with the same glazed surface. Both products are available in tile board, finish plank, key joint units, mouldings, friezes and ornaments. The new ripple blend finish provides a random pattern of four varied, harmonious

*(Continued on page 71)*

*(Continued from page 70)*

shades. Its surface is smooth with a very slight texture. Ripple blend is available in tile board and plank.

Also added to this year's Celotex line are a new wainscoting with a tough, leather-brown surface; new ornaments in square and circular tiles with tooled designs, available in natural Celotex, and in ivory; and sandblasted frieze in green, buff and ivory finishes with recessed, sandblasted designs.

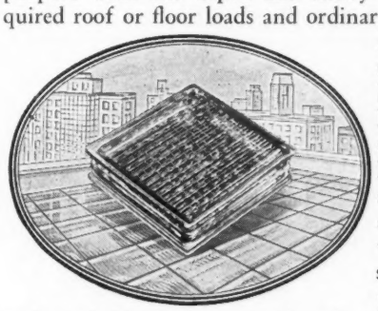
A new concealed nailing joint, is now standard on green, buff, ivory and ripple blend Celotex tile board. For ivory tile board, the double "A" reversible joint will also be standard.

## GLASS BLOCKS WITH ALUMINUM FRAMES FOR ROOF AND CEILING CONSTRUCTION

A new patented form of insulated glass roof and ceiling construction, which brings to horizontal glass block installations the advantages heretofore found only in vertical applications, has been introduced by the American Bar Lock Co., Inc., Long Island City, N. Y.

Featuring Alglas solid aluminum frames with Vacu-Lite partial-vacuum glass blocks, the new construction offers architects and builders advantages which include: Increased light transmission, new eye appeal, superior insulating qualities, tested watertightness, strength and durability.

Vacu-Lite glass blocks are specially designed for this purpose with less depth and heavy walls to carry required roof or floor loads and ordinary foot traffic. They are made exclusively for use in the lightweight, interlocking Alglas aluminum panels. Manufactured with a 64.9% vacuum and designed to withstand a hydrostatic pressure of 75 pounds per square inch, each block is air-tested under water.



The sturdy Alglas aluminum panels are simple and economical to install and present a practically flush undersurface which does not collect dirt. The interior effect is highly decorative.

This new form of construction eliminates roof and ceiling maintenance, use of concrete, and the necessity and expense of ceiling sash. It offers high thermal resistance, preventing infiltration losses and reducing the effects of solar radiation.

Installation of interlocking, leakproof Alglas units with Vacu-Lite glass blocks, either flush with roof pitched, or set up in curbs, is recommended as an integral part of the roof or ceiling construction and provides for maximum utilization of these surfaces.

## NEW POWER-ROOF VENTILATOR

A new power-roof Ventilator, known as the Power-Flow Ventilator, is announced by the DeBothezat Ventilating Equipment Division of American Machine and Metals, Inc., East Moline, Ill. This new unit, it is stated, provides positive ventilation at all times independent of all weather conditions.

The ventilator offers a large volume of air per horsepower while maintaining low tip speeds. Special aerodynamical design of the fan blades assures uniform velocity of air over the entire working face of the fan. Nonoverloading power characteristics protect against burned out motors. Entrance eddy losses are reduced to a minimum by new patented "Log Cone" entrance ring.

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Adam, Frank, Electric Company ..... 31
Aluminum Company of America ..... 2, 3
American Brass Company ..... 2nd Cover
American Cyanamid & Chemical Corporation, Structural Gypsum Division ..... Third Cover
American Institute of Architects ..... 68
Armstrong Cork Company ..... 11, 47, 56

Barber-Colman Company ..... 20
Bead Chain Manufacturing Company, The ..... 44
Burnham Boiler Corporation ..... 24

Celotex Corporation, The ..... 14
Crane Company ..... 4
Crayon Conté ..... 70
Curtis Companies Service Bureau ..... 51

Dixon, Joseph, Crucible Company ..... 41

Electric Storage Battery Company ..... 8

General Electric Company ..... 23
General Electric Company, Appliance and Merchandising Dept. ..... 12

Haskelite Manufacturing Company ..... 59
Hoffman Specialty Company ..... 49
Holliston Mills, Inc. ..... 69
Hotel Lincoln ..... 70

Johnson Service Company ..... 48

Kawneer Company ..... Back Cover
Kinnear Manufacturing Company ..... 19
Kirkeby Hotels ..... 46
Koppers Company ..... 53

Lone Star Cement Corporation ..... 13

Mesker Brothers ..... 29
Milcor Steel Company ..... 74
Muralo Company, Inc., The ..... 22

National Terrazzo & Mosaic Association ..... 15
National Tube Company ..... 57
Nelson, Herman, Corporation ..... 1
Norton Lasier Company ..... 24

Overhead Door Corporation ..... 33

Pecora Paint Company, Inc. ..... 72
Petroleum Heat & Power Company ..... 21
Pittsburgh Plate Glass Company ..... 5
Portland Cement Association ..... 10

Scott Paper Company ..... 25
Sisalkraft Company, The ..... 22
Smith, H. B., Company ..... 42
Sonneborn, L., Sons ..... 73
Standard Pressed Steel Company ..... 18
Stanley Works ..... 65
Stran Steel Division, Great Lakes Steel Corporation ..... 45
Streamline Pipe & Fittings Division, Mueller Brass Company 26

Taylor, Halsey W., Company ..... 71
Truscon Steel Company ..... 34

U. S. Gypsum Company ..... 6, 7
U. S. Plywood Corporation ..... 55
U. S. Steel Corporation Subsidiaries ..... 17, 57
Universal Atlas Cement Company ..... 17

Wheeling Corrugating Company ..... 9
Wilson Engineering Corporation ..... 71

Youngstown Sheet & Tube Company ..... 43

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